THE SWEET PSALMIST;

F-46.103
D3313o

THE BENSON LIBRARY OF HYMNOLOGY

Endowed by the Reverend

LOUIS FITZGERALD BENSON, D.D.

LIBRARY OF THE THEOLOGICAL SEMINARY

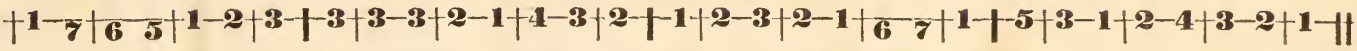
PRINCETON, NEW JERSEY

SCB
2454

THE

ONE LINE PSALMIST;

EMBRACING



DAY AND BEAL'S NEW MUSICAL NOTATION AND

SIGHT-SINGING METHOD,

BY WHICH

CLASSES, SCHOOLS AND CHOIRS,

In a few lessons become better Readers of Music than Common Singers do the Old way during life:

ALSO, A LARGE VARIETY OF

SACRED MUSIC,

NEW AND OLD,

By German, English, and American Composers,

COMPRISING TUNES IN THE USUAL METRES AND KEYS;

TOGETHER WITH

SENTENCES, ANTHEMS AND CHANTS,

BY H. W. DAY, A. M.,

EDITOR OF DAY AND BEAL'S SIGHT-SINGING BOOKS;

ALSO,

President and First Professor in the Boston Phonographic Musical Institution.

BOSTON.

PUBLISHED AT NO. 8 COURT-SQUARE; AND SENT PER ORDER TO BOOKSELLERS AND TEACHERS OF MUSIC TO ALL PARTS OF THE UNITED STATES.

PREFACE.

It is now just three years since the inventors and proprietors of this Sight-Singing Method brought it to its present state of perfection; after very many experiments and improvements in manuscript, on large diagrams, as published in the "Vocal School," and in private lessons and exercises, during about fifteen years. Friends at that time, induced them to publish the Numeral Harmony, and friends now, whose numbers have increased, have encouraged them to publish a still larger work. The ease and rapidity with which persons of all ages can learn to read music at sight, and sing in all keys in this method, is wonderful, and entirely beyond the belief of singers in the old method, until they see a school in a few evenings made better readers of music than choir members, who have been to school and sung in church or otherwise for twenty years. This remark is positively true—does not except more than one in fifty of all the singers in the country, and is abundantly sustained by teachers and leaders of choirs who have used the Numeral Harmony. All this, after all, is not more wonderful than travelling by steam sixty miles per hour, or than writing by lightning 200,000 miles per second; but it is surprising that any who profess to be the friends and promoters of church music, should oppose this method, probably because they had no hand in its invention or promulgation; or, because its success must diminish the sales of music in the old notation But they are the few—while the great mass of mankind is open to the convictions of common sense; especially, when the difference between two systems draws in the one case heavily on their time and pockets, and rewards them with disappointed hopes; while in the other, for the slightest demands, it rewards them with a most practical and satisfactory knowledge of music.

Without argument, this is the system for the people. By it all can be taught to sing in a short time, and practical music will become the common property of all men. Every church may be filled with singers, with praise to the Most High; every family may have at hand a fund of the sweetest enjoyment; in every school room, all who have learned their A, B, C, may read music in all keys. In this country, these things can never be done by the old method: for after all that has been done and said, the number of singers in our congregations is small, and by satisfactory inquiry, it is found that not more than one in twenty of the members of choirs can read the plainest music at sight; so that the true definition of the phrase "Old Singers" is—those who do not know how to read music. By the New Method, choirs will immediately become perfect readers in all keys, and large numbers of persons in our congregations, who have good voices, good ears, and a taste for music, but who have not had time or patience to learn the old way, will at once learn to sing understandingly. These have been the first fruits where the system has been introduced. Who does not know that the great reason why so few learn to sing is, because the old method is so difficult to master and comprehend? And who does not know that the principal reason why our church music throughout the country is so poorly performed. is, because nearly all the singers, after all, know but little about music, except to learn it second hand, by rote, from the leader or an instrument?

We commend these remarks to the common sense and experience of the public, and the present work and system as a remedy for the evils referred to, and as furnishing a pretty good supply of music for all the uses of public worship. A large portion is entirely new, and has been arranged and harmonized with unwearied pains, to say nothing of its merits. In regard to that and the system, we are truly glad that the people will judge for themselves. We tender to gentlemen in different parts of the country, whose names we have not room to enumerate, our sincere thanks, and the thanks of future generations, for the interest they have taken, and are still manifesting, in some cases at a sacrifice, to promote the One Line Sight Singing Method. Teachers write us that "it must prevail." None need trouble themselves about the old system; let that take care of itself. We enjoin it on all who wish to learn, or who desire to improve music and singing, to try this system, and on all who are convinced that it is the best, to use all reasonable efforts to promote its introduction every where. This they can efficiently do, by comparing, publicly and privately, the old and the new systems together. Of those who have arrived at the honorable distinction of "old singers," and of the thousands who have tried to learn to sing the old way and have given up in despair, scarcely one would ever have attempted, had they been told at the outset what must be accomplished, and how much time, money, and patience, would be necessary. In a single evening, beginners have learned to sing at sight, by this method, tunes which they never saw before. Teachers in different parts of the country, would not say this if it were not true. The contrast between the two systems is very great; and he who can skillfully show it, will not fail to convince all candid minds. Would that we could feel such gratitude as we ought to a kind Providence, which has to some extent given us favor with the people, and blessed our efforts in promoting this method thus far, though we have had to meet the most unreasonable opposition.

Gentlemen whose names stand over some of the tunes, will see that we have exercised our prerogative of making such alterations or corrections as seemed desirable for the present work. We are sorry if we have rendered their compositions less meritorious. Perhaps we may also revive the use of some of the old tunes which have their excellencies beyond all controversy. This work, not having any of the same tunes, will in no respects interfere with or supercede the use of the Numeral Harmony; though it has the same Rudiments, which will be an advantage to those who have used that book. The one or the other may be introduced first with the greatest propriety. Persons having tunes in this book will be entitled to a copy gratis; and those who may furnish one or more good tunes hereafter, shall be entitled to a copy of the book in which they appear. THE INVENTORS AND PROPRIETORS OF THE METHOD, { H. W. DAY, R. F. BEAL.

BOSTON, *December* 20, 1848.

Entered according to Act of Congress, in the year eighteen hundred and forty-nine,
BY H. W. DAY AND R. F. BEAL,
In the Clerk's Office of the District Court of the District of Massachusetts.

ELEMENTARY

RULES AND EXERCISES

FOR

READING MUSIC AT SIGHT,

WITH QUESTIONS TO AID BOTH THE TEACHER AND PUPIL.

Chapter 1.

Departments or General Divisions.

ARTICLE **1.** The rules, instructions and exercises for sight singing, we have arranged under four departments, as follows:

FIRST, MELODY, which relates to a succession of sounds differing in pitch.

SECOND, RHYTHM, which relates to sounds differing in length.

THIRD, DYNAMICS, which relates to sounds differing in force.

FOURTH, MUSICAL ELOCUTION, which relates to a correct intonation of voice, and pronunciation of words.

2. Such is the nature of music, that the different departments will be intermingled in theory and practice, though in the main, considered separately.

Questions.

1. How many departments? What is the first? The second? The third? The fourth? To what do they severally relate? 2. How will they be taken up?

Chapter 2.

MELODY. On the scale, production of sounds, posture of the body, and comparative distances of the scale.

1. At the foundation of melody lies a series of sounds, called the DIATONIC SCALE.* The different sounds of the scale are indicated by numerals, which represent both the pitch and the order of the sounds.

The Scale† Ascending.

Numerals.	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Musical names and syllables.	do	re	mi	fa	sol	la	si	do
Pronounced	do	ray	mee	fah	sole	lah	see	do

The Scale Descending.

Numerals.	**8**	**7**	**6**	**5**	**4**	**3**	**2**	**1**
Syllables.	do	si	la	sol	fa	mi	re	do
Pronounced	do	see	lah	sole	fah	mee	ray	do

2. Practise the scale by syllables and numerals until the numerals and their MUSICAL names are identified in each other. In reading music, it is recommended to always use the musical syllables in calling and singing the sounds the numerals represent.

3. The **1** (do) of the scale being the most important sound, is called the TONIC, FUNDAMENTAL or KEY NOTE.

4. Sing DO (**1**) with the mouth elongated perpendicularly.

Sing RE (**2**) with the mouth a little opened.

Sing MI (**3**) with the mouth the same as for RE (**2**), but with the sides of the tongue pressed against the roof of the mouth, leaving a small aperture for the sound to escape.

Sing FA (**4**) with the mouth elongated horizontally, as though about to laugh.

Sing SOL (**5**) with the mouth the same as singing DO (**1**.)

*To distinguish it from the chromatic scale; vide chap. 15.

†The teacher can accompany with a piano, violin, or the school can practise without, in long sounds.

Sing LA (6) with the mouth about the same as for PA (1).

Sing SI (7) like MI (3).

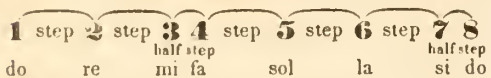
5. Do not change the vocal organs in the least degree, when producing any particular sound.

6. Never make a drawling, nasal or unpleasant tone. Let the voice flow out clear and smooth as a river :—sweet, round and ringing like silver, and as pure as the mountain air ;—in other words, sing in the OROTUND voice.*

7. Let the position of the body be erect—straight. Supply the lungs frequently with fresh air, and as often expel the bad air from the lungs.†

8. The scale presents a series of steps and half steps, or as some prefer, major seconds and minor seconds. The half steps occur between 3 and 4, and 7 and 8.

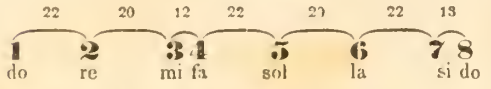
Steps and Half Steps of the Scale.



9. The relations of steps and half steps in the scale, it is very important to remember and practically understand, as the scale is both the alphabet and grammar of music.

10. The exact comparative distances of the sounds of the scale are represented below.

Comparative Distances.



*See Vocal School, part IV on Musical Elocution.

†The teacher will explain such other things as he may deem important. A living example is quite important for many things in relation to the voice

11. Pianos, organs and all similar instruments are tuned in exact steps and half steps, or nearly so, not regarding the philosophical exactness as above given, though the voice with a good ear always strikes these distances. They will aid the pupil in learning the scale.

12. From 1 (do) to 2 (re) is the distance or difference of 22. From 2 (re) to 3 (mi) the distances or difference of 20, and so on ascending and VICE VERSA descending.

Questions.

1. What lies at the foundation of melody? What called? How indicated? How sung? 2. How are the syllables pronounced? 3. What is 1 (do) called? 4. What the positions and vocal organs? 6. What sounds must not be made? With what voice should we sing? 7. The position of the body, what? About the lungs? 8. The order of the sounds of the scale? Where the half steps? 9. What is the scale? 10. Comparative distances, what? 11. How are instruments tuned?

Chapter 3.

MELODY Continued. On the Intervals of the scale Major and Minor.

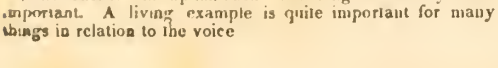
1. Differences or distances between sounds of the scale are called INTERVALS ; i. e., from one sound to any other is termed an interval. An interval including only two sounds, is called a *second*. One including three sounds is called a *third*, &c.

2. Counting from different sounds of the scale, we have MAJOR (greater) and MINOR (lesser) intervals of seconds, thirds, &c.

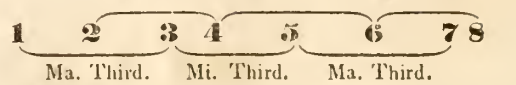
Major and Minor Seconds.

ABBREVIATIONS.

Ma. S. Major Second. Mi. S. Minor Second.



Major and Minor Thirds.



3. Major and minor fourths, fifths, sixths and sevenths are reckoned in the same way from any sound in the scale. When we reckon from 1 (do) in one scale to 2 (re) in the scale above, &c., we call the intervals ninths, tenths, &c.

NOTE. See Hamilton's Catechism of Thorough Base : Burrow's Base Primer : Harmony Made Easy, by Charles Czerney.

Questions.

1. What are distances between sounds called? 2. How do we reckon intervals? 3. How reckon Major and Minor fourths, &c.? From 1 (do) to 2 (re) in the next scale is what? To 3?

Chapter 4.

MELODY and RHYTHM. Bars; Measures; Strains; Beats; the Dash; Accent; Common and Compound Time and Measures; Whole and Half Notes and Rests.

ON TIME.

1. The marks drawn between the sounds in music are called BARS, of which there are two kinds, SINGLE (thin) and DOUBLE (thick) bars. From one single bar to another is a MEASURE ;—bars divide the time into equal measures.

2. Double bars show the end of a STRAIN or line of poetry. Sometimes they are used in the place of a single bar, as below. Sometimes they divide measures. They have nothing to do with the time. A strain may embrace a scale, more or less ; a line in poetry, or a sentence in prose, set to music.

3. Now sing the scale slowly, first counting ONE, then TWO, then THREE, then FOUR to each sound (numeral)

Bars, Measures and Strains.

First Strain.

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 ‖

Ascending.

Second Strain.

8 | 7 | 6 | 5 | 4 | 3 | 2 | 1 ‖

Descending.

4. As we cannot count and sing, the hand is moved to keep and beat the time,—DOWN—UP,—or, DOWN,—LEFT,—UP, describing a triangle ; or, DOWN, LEFT, RIGHT, UP, according as we have two, three, or four countings in each measure.

Different kinds of Time.

5. Different kinds of vocal and instrumental music give rise to TWO KINDS OF TIME, COMMON and COMPOUND.

Common time has ONE primitive part to a beat in a measure. Compound time has THREE primitive parts to a beat.

On the use of the Dash.

6. The SHORT DASH – indicates that the numeral or sound after which it is placed is to be prolonged to twice its usual length. The MEDIUM DASH — indicates that the sound after which it is placed should be prolonged to three times its usual length. The LONG DASH —— prolongs the sound indefinitely, to make out the time.

COMMON TIME AND MEASURES.

7. Common time is used for church and instrumental music, and has three forms or kinds of measure, viz :—DOUBLE, of two beats and two parts ; TRIPLE, of three beats and three parts; and QUADRUPLE, of four beats and four parts. The movement of the hand is indicated by the abbreviations, D. down ; U. up ; L. left ; R. right.

Double Measure has two Parts ; Accent on the First.

EXAMPLE.

1	2	1	2	1-
do	re	do	re	do
D	U	D	U	D U

Triple Measure; three Parts and three Beats; Accent on the First.

EXAMPLE.

1	2	3	1	2	3	1—
do	re	mi	do	re	mi	do
D	L	U	D	L	U	D L U

Quadruple Measure; four Parts and four Beats; Accent on the First and Fourth.

EXAMPLE.

1	2	3	4	1	2	3	4	1——
do	re	mi	fa	do	re	mi	fa	do
D	L	R	U	D	L	R	U	D L R U

8. Any number of sounds may occur to a single beat in any kind of measure, if they are short enough to keep the time correct.

COMPOUND TIME AND MEASURES.

9. Compound time is derived from two or more triple measures, and is mostly used for instrumental music. It has three forms or kinds of measure, viz :—COMPOUND DOUBLE, COMPOUND TRIPLE and COMPOUND QUADRUPLE. Each kind of measure has three primitive parts to a beat.

Compound Double Measure;---has two Beats and six Parts;---accent on the 1st and 4th.

EXAMPLE.

1 2 3 1 2 3	1 2 3 1 2 3	1— 1—
do re mi do re mi	do re mi do re mi	do do
D U	D U	D U

Compound Triple Measure;---has three Beats and nine Parts; accent on the 1st, 4th and 7th.

EXAMPLE.

1 2 3 1 2 3 1 2 3	2— 2— 2—	1——
do re mi, &c.	re re re	do
D L U	D L U	D L U

Compound Quadruple Measure;---has twelve Parts and four Beats; accent on the 1st, 4th, 7th and 10th.

EXAMPLE.

1 2 3 1 2 3 1 2 3 1 2 3	2- 4- 3- 2	1——
do re mi, &c		
D L R U	D L R U	D L R U

On Beating Time.

10. The movement of the hand should be immediate from one point to the other, where it should rest the remaining part of the beat. It should not move in a slow, indolent manner.

Whole and half Notes;--whole and half Rests.

11. Numerals are regarded as SIGNS OF SOUNDS, or NOTES. So any numeral of the scale is a NOTE. A numeral without any thing attached, sustains the relation of a HALF NOTE :—i. e., it indicates a sound one half as long as one with a SHORT dash after it, which is called a WHOLE NOTE.

Rests are SIGNS OF SILENCE. The WHOLE REST,

equal in time to a whole note, is made below a line, thus: —▬—

The HALF REST, equal in time to a half note, is made above the line, thus: —▬—

EXAMPLE.

Whole Notes & Rests.	1-	2-	3-	4-	&c.
	do	re	mi	fa	
	-▬-	-▬-	-▬-	-▬-	

EXAMPLE.

Half Notes & Rests.	1	2	3	4	&c.
	do	re	mi	fa	
	-▬	-▬-	-▬-	-▬-	

The whole rest, by an arbitrary rule, fills any kind of a measure.

Questions.

What are the marks drawn through music called? How many kinds? What do they divide? 2. What is the use of double bars? A strain embraces what? 4. How is the hand moved in singing? 5. Different kinds of time arise how? How many kinds of time? How many parts to a beat in common time? In compound time? 6. The dash is used how many ways? 7. What kind of music is principally written in common time? How does the hand move in double measure? Accent? How in triple measure? Accent? How in quadruple? Accent? 9. How many forms in compound measure? Parts to a beat? What the beats, parts and accent in each? 10. How should the hand move in beating time? 11. How are numerals regarded? What is a whole note? A half note? What is a whole rest? A half rest? In what arbitrary way is the whole rest used?

Chapter 5.

Exercises in Singing and Beating Time; in the lower, middle, and upper parts of the Scale.

1. If in point of comparison, to learn to sing were a hundred things, to sing the scale correctly would be ninety-nine. Hence the great importance of inductive singing exercises in the scale indifferent skips and forms of measures.

NOTE. Sing all the following exercises, calling the syllabic names of the numerals *do, re*, and not *one, two*, &c. 1 (do) may be taken on any piten to suit convenience, sometimes higher, sometimes lower. The judicious teacher will know whether it will be proper to omit any of the exercises.

EXERCISES IN COMMON TIME.

Beat DOWN, UP, Double Measure. 1 (do) 2 (re)

(1)
1 1 | 1 1 | 2- ‖ 2 2 | 2 2 | 1- ‖

(2)
1 2 | 1 1 | 2- ‖ 2 1 | 1 2 | 1- ‖

(3)
1 2 | 2 1 | 2- ‖ 1 1 | 2 2 | 1- ‖

(4)
1 1 | 2 1 | 2- ‖ 1 1 | 1 2 | 1- ‖

(5)
1 1 | 1 2 | 2- ‖ 2 2 | 1 2 | 1- ‖

(6)
1 2 | 1 2 | 2- ‖ 2 1 | 2 2 | 1- ‖

(7)
1 2 | 2 2 | 2- ‖ 1 2 | 1 2 | 1- ‖

(8)
1 1 | 1 1 | 2- ‖ 2 1 | 1 2 | 1- ‖

Rests.

(9)
1 -▬- | 1 -▬- | 2- ‖ 2 -▬- | 2 -▬- | 1- ‖

(10)
1- | 2- | -▬-2 ‖ 2- | -▬- 2 | 1- ‖

(11)
1- | -▬- | 2- ‖ 22 | -▬- | 1- ‖

(12)
1- | -▬- | 2- ‖ -▬- | -▬- | 1- ‖

2. The tie ⁀, made longer or shorter, shows how many sounds are united in one; and, where words are used, how many sounds are sung to one syllable.

Triple Measure.

1 (do) 2 (re). Beat DOWN, LEFT, UP.

(1)
1 1 1 | 2 2 2 | 2— ‖ 2 2 2 | 2 2 2 | 1— ‖

(2)
1 2 2 | 2 1 2 | 2— ‖ 2 1 1 | 1 2 2 | 1— ‖

(3)
1 1 2 | 1 2 1 | 2— ‖ 1 1 2 | 2 1 2 | 1— ‖

(4)
1 1 2 | 1 1 2 | 2— ‖ 2 2 1 | 2 2 2 | 1— ‖

Rests.

(5)
1 -▬- 1 | 2 2 -▬- | 2— ‖ 1 2 -▬- | -▬- | 1— ‖

(6)
1- 1 | -▬- | 2— ‖ 2 -▬- | -▬- | 1— ‖

Quadruple Measure.

(1)
1 1 | 1 1 1 1 | 2— ‖ 2 2 2 2 | 2 2 2 2 | 1- ‖

(2)
1 1 | 2 2 2 2 | 2— ‖ 2 2 2 2 | 1 1 1 1 | 1- ‖

(3)
1 2 | 1 2 2 2 | 2— ‖ 1 2 1 2 | 1 1 1 1 | 1- ‖

(4)
1 1 | 1 1 2 1 | 2— ‖ 2 1 2 1 | 2 1 2 2 | 1- ‖

(5)
1 1 | 2- 2 2 | 2— ‖ 1- 2 2 | 1- 2 2 | 1- ‖

(6)
1 1 | 2 2 - 1 | 2— ‖ 2 1 - 2 | 1 1 - 2 | 1- ‖

(7)
1- | 2 - 2 - | 2— ‖ 2 - 2 - | 1 - 2 - | 1- ‖

Rests.

(8)
1 -▬- | 2 -▬- 2 -▬- | 2— ‖ -▬- 1 -▬- 1 | 2 - ‖

(9)
1 - | 1 1 1 1 | -▬- | 2— ‖ 2 2 2 2 | -▬- | 1- ‖

3. Every new sound practised should be properly understood and correctly produced, both in relation to its quality and the relation, or comparative distance it sustains to the tonic (do).

(2)
1 2 2 | 2 1 2 | 2— ‖ 2 1 1 | 1 2 2 | 1 1 1 ‖

(3)
1 1 2 | 1 2 1 | 2— ‖ 1 1 2 | 2 1 2 | 1 1 1 ‖

(4)
1 1 2 | 1 1 2 | 2— ‖ 2 2 1 | 2 2 2 | 1 1 1 ‖

4. When the first measure of a piece of music is not full, the deficiency is made up in the last, so that the first and last measures in such cases always equal one whole measure.

Double Measure.

1 (do) 2 (re) 3 (mi). Beat two beats.

(1)
11 | 22 | 33 | 2- ‖ 33 | 22 | 32 | 1- ‖
(2)
11 | 12 | 33 | 3- ‖ 12 | 33 | 23 | 1- ‖
(3)
12 | 33 | 32 | 3- ‖ 22 | 32 | 32 | 1- ‖
(4)
12 | 32 | 12 | 3- ‖ 23 | 11 | 23 | 1- ‖
(5)
3 | 23 | 13 | 2- ‖ 13 | 23 | 12 | 1 ‖
(6)
1 | 33 | 22 | 2- ‖ 31 | 22 | 32 | 1 ‖
(7)
11 | 2- | 33 | 2- ‖ 32 | 3- | 32 | 1- ‖
(8)
12 | 2- | 12 | 3- ‖ 31 | 2- | 12 | 1- ‖
(9)
32 | 1- | 31 | 2- ‖ 33 | 2- | 12 | 1- ‖
(10)
31 | 31 | 31 | 3- ‖ 31 | 31 | 32 | 1- ‖
(11)
31 | 2- ‖ 31 | 2- ‖ 32 | 1- ‖ 32 | 1- ‖

Rests.

(12)
3 - | 2 - | 11 | 2- ‖ 2 - | 3 - | 22 | 1- ‖
(13)
11 | - 2 | 33 | 3- ‖ 33 | - 3 | 12 | 1- ‖
(14)
12 | - | 32 | 1- ‖ 23 | - | 12 | 3- ‖
(15)
1 - | 2 - | 3 - | 2- ‖ 3 - | 1 - | 2 - | 1- ‖

Triple Measure.

1 (do) 2 (re) 3 (mi). Beat three beats.

(1)
111 | 222 | 333 ‖ 333 | 222 | 111 ‖
(2)
112 | 112 | 333 ‖ 332 | 322 | 111 ‖
(3)
122 | 233 | 2 — ‖ 322 | 322 | 1 — ‖
(4)
123 | 123 | 2 — ‖ 321 | 332 | 1 — ‖
(5)
1 | 212 | 3 - ‖ 3 | 212 | 1- ‖
(6)
3 | 222 | 1 - ‖ 3 | 232 | 3 - ‖
(7)
11- | 22 - | 3 — ‖ 33 - | 22 - | 1 — ‖
(8)
33 - | 22 - | 3 — ‖ 32 - | 12 - | 1 — ‖
(9)
1-1 | 2-2 | 3 — ‖ 3-3 | 2-2 | 1 — ‖
(10)
13 - | 23 - | 2 — ‖ 32 - | 12 - | 1 — ‖
(11)
1-2 | 3-3 | 2 — ‖ 3-2 | 2-3 | 1 — ‖
(12)
1-3 | 1-3 | 2 — ‖ 3-1 | 3-2 | 1 — ‖
(13)
112 | 33 - | 2 — ‖ 321 | 22 - | 1 — ‖
(14)
312 | 312 | 3 — ‖ 312 | 312 | 1 — ‖
(15)
131 | 231 | 2 — ‖ 313 | 232 | 1 — ‖

Rests.

(16)
1 - 1 | 2 - 2 | 3 — ‖ 3 - 2 | 1 - 2 | 3 — ‖
(17)
333 | - 21 | 2 — ‖ 1 12 | - 32 | 3 — ‖
(18)
11 - | 22 - | 2 — ‖ 13 - | 23 - | 1 — ‖
(19)
321 | - | 2 - ‖ 232 | - | 1 — ‖

Quadruple Measure.

1 (do) 2 (re) 3 (mi). Beat four beats.

(1)
1111 | 2222 | 3 — ‖ 3333 | 2222 | 1 — ‖
(2)
1123 | 1123 | 2 — ‖ 3323 | 3322 | 1 — ‖
(3)
1112 | 3321 | 2 — ‖ 2233 | 2232 | 1 — ‖
(4)
3222 | 112- ‖ 3322 | 323 - ‖
(5)
3332 | 123- ‖ 2212 | 321- ‖
(6)
1313 | 1313 | 2 — ‖ 3131 | 3132 | 1 — ‖
(7)
11 | 2312 | 3 - ‖ 11 | 2332 | 1- ‖
(8)
1- | 1323 | 132- ‖ 1323 | 132 - | 1- ‖
(9)
111- | 222- | 3 — ‖ 333 - | 332- | 1 — ‖
(10)
332 - | 331 - | 2 — ‖ 223 - | 312 - | 1 — ‖
(11)
1-11 | 2-22 | 3 — ‖ 2 - 33 | 2-32 | 1 — ‖
(12)
3-22 | 1-23 | 2 — ‖ 1 - 23 | 1-23 | 1 — ‖
(13)
11-1 | 11-1 | 3 — ‖ 33-3 | 33-3 | 1 — ‖

Rests.

(14)
1 - 11 | 2 - 22 | 3 — ‖ 32 - 1 | 32 - 3 | 1 — ‖
(15)
3333 | - - | 2 — ‖ 122 | - - | 3 — ‖

Double Measure.

1 (do) 2 (re) 3 (mi) 4 (fa). Beat two beats.

(1)
11 | 12 | 33 | 34 ‖ 33 | 22 | 12 | 1- ‖
(2)
12 | 33 | 43 | 2- ‖ 43 | 24 | 32 | 1- ‖
(3)
33 | 43 | 44 | 3- ‖ 43 | 22 | 32 | 1- ‖
(4)
1 | 33 | 32 | 1- | 3- | 2 ‖ 2 | 33 | 43 | 2- | 2- | 1 ‖
(5)
12 | 23 | 4- ‖ 32 | 12 | 3- ‖ 43 | 22 | 1- ‖
(6)
11 | 22 | 33 | 4- ‖ 43 | 24 | 32 | 3- ‖
(7)
13 | 23 | 44 | 3- ‖ 34 | 34 | 22 | 1- ‖
(8)
33 | 44 | 33 | 4- ‖ 43 | 43 | 44 | 3- ‖
(9)
13 | 23 | 4- ‖ 32 | 43 | 2- ‖ 31 | 24 | 3- ‖
(10)
13 | 24 | 31 | 2- ‖ 43 | 21 | 24 | 3- ‖
(11)
12 | 3- ‖ 43 | 2- ‖ 24 | 3- ‖ 32 | 1- ‖
(12)
33 | 4- ‖ 33 | 2- ‖ 44 | 3- ‖ 22 | 1- ‖
(13)
13 | 24 | 13 | 2- ‖ 13 | 24 | 32 | 3- ‖
(14)
34 | 24 | 12 | 3- ‖ 34 | 24 | 32 | 1- ‖
(15)
1- | 4- | 1- | 4- ‖ 4- | 1- | 4- | 1- ‖
(16)
14 | 14 | 14 | 3- ‖ 41 | 41 | 32 | 1- ‖

Rests.

(17)
33 | 4 - - | 33 | 2- ‖ 33 | 4 - - 32 | 1- ‖
(18)
12 | - - | - - 2 | 3- ‖ 43 | - | - - 2 | 1- ‖

Triple Measure.

1 (do) 2 (re) 3 (mi) 4 (fa). Beat three beats.

(1)
111 | 222 | 333 | 2 — ‖ 333 | 444 | 332 | 1 — ‖
(2)
123 | 123 | 123 | 4 — ‖ 321 | 432 | 212 | 3 — ‖
(3)
334 | 223 | 112 | 3 — ‖ 443 | 224 | 312 | 1 — ‖
(4)
111 | 333 | 444 | 3 — ‖ 333 | 443 | 234 | 3 — ‖
(5)
333 | 222 | 444 | 3 — ‖ 112 | 334 212 | 1 — ‖
(6)
133 | 433 | 223 | 4 — ‖ 344 | 244 | 314 | 3 — ‖
(7)
343 | 224 | 332 | 1 — ‖ 123 | 234 | 432 | 3 — ‖
(8)
133 | 4 — ‖ 144 | 3 — ‖ 432 | 1 — ‖ 342 | 3 — ‖

Rests.

(9)
32 - | 21 - | 222 | 3 — ‖ 111 | - | 232 | 1 — ‖

Quadruple Measure.

1 (do) 2 (re) 3 (mi) 4 (fa). Beat four beats.

5. At the end of a tune, D. C. means that we must finish with the first strain.

(1) D. C.
1212 | 321- ‖ 2323 | 432- ‖
(2) D. C.
1212 | 3232 | 1 — ‖ 2323 | 4343 | 2 — ‖
(3)
1122 | 332- ‖ 3343 | 443 - ‖ 4434 | 321- ‖
(4)
1234 | 321- ‖ 2123 | 432- ‖ 3434 | 321- ‖
(5)
1234 | 3231 ‖ 1234 | 321- ‖
(6)
123- | 1- 3- ‖ 234- | 2 - 4 - ‖ 432- | 4- 2- ‖ 321- | 3- 1- ‖
(7)
1- 11 | 3- 33 | 2- 22 | 2432 ‖ 1- 11 2- 24 | 3432 | 1 — ‖
(8)
3- 33 | 2- 42 | 3- 12 | 3432 ‖ 1- 22 | 3- 43 | 2122 | 1 — ‖
(9)
1- 22 | 3- 44 | 3- 23 | 4324 ‖ 3- 33 ‖ 2- 24 | 3142 | 3 — ‖
(10)
11- 1 | 22- 2 | 33- 3 | 4342 ‖ 22- 2 ‖ 33- 3 | 1234 | 3 — ‖
(11)
33- 2 | 1112 | 33- 2 | 1 — ‖ 44- 3 | 22- 1 | 4322 | 3 — ‖
(12)
1333 | 24- 4 | 3432 | 1 — ‖ 13- 3 | 24- 4 | 3212 | 1 — ‖

Rests.

(13)
3344 | 2- - 2 | 1 — ‖ 2212 | 3- - 4 | 3 — ‖
(14)
12- 3 | - | 234 - | 3 — ‖ 22 - — | - | 432 - | 1 — ‖

Miscellaneous.

1 (do) 2 (re) 3 (mi) 4 (fa) 5 (sol). D. M. Beat two beats.

(1)
35 | 14 | 32 | 1- ‖ 25 | 13 | 54 | 3- ‖
(2)
13 | 53 | 13 | 5- ‖ 53 | 31 | 55 | 1- ‖

T. M. Three beats.

(3)
135 | 531 | 2 — ‖ 135 | 532 | 1 — ‖

111 | 5- 4 | 3— (4) ‖ 2- 5 | 112 | 1— ‖
443 | 433 | 2— (5) ‖ 234 | 554 | 3— ‖

Rests.

35|5- -|123|2— (6) ‖ 43 -|32 -|544|3 ‖

Q. M. Four beats.

1155 | 432- (7) ‖ 2211 | 543- ‖
3543 | 251- (8) ‖ 4325 | 443- ‖

Rests.

55 -5|53 -3|2— (9) ‖ 11 -3|25 -4|3— ‖
1111| -.- |3— (10) ‖ 5555 | -.- |1— ‖

T. M. Three beats.

112|334|543|2— (11) ‖ 432|345|112|1— ‖
332|1-3|234|3-5 (12) ‖ 112|353|254|3— ‖
343|2-3|432|1-5 (13) ‖ 444|321|234|3— ‖
313|531|255|5— (14) ‖ 424|313|432|1— ‖

Middle of the Scale.

2 (re) 3 (mi) 4 (fa) 5 (sol) 6 (la). D. M. Beat two beats.

33 | 44 | 55 | 6- (1) ‖ 55 | 66 | 54 | 3- ‖
55 | 66 | 54 | 3- (2) ‖ 33 | 45 | 66 | 5- ‖

34 | 56 | 34 | 3- (3) ‖ 55 | 43 | 22 | 3- ‖
35 | 65 | 44 | 3- (4) ‖ 32 | 35 | 65 | 5- ‖
34 | 55 | 66 | 5- (5) ‖ 66 | 54 | 32 | 3- ‖
32 | 34 | 56 | 5- (6) ‖ 65 | 43 | 22 | 3- ‖

T. M. Three beats.

333|234|565|3— (7) ‖ 464|353|254|3— ‖
554|433|2— (8) ‖ 234|565|3— ‖

Q. M. Four beats.

5555|6666| 5— (9) ‖ 4444|3332|3— ‖
5544|332-|3344|565-|5565|443- (10) ‖
5435|655-|4323|432-|6543|223- (11) ‖
3334|565-|2345|432-|2234|543- (12) ‖

Rests.

543 -|32— (13) ‖ 3 —| -.- ‖ 4 -.- -4|223- ‖
332-|3 -.- -4|2— (14) ‖ 543 -|2 -.- -2|3— ‖

Upper part of the Scale.

8 (do) 7 (si) 6 (la) 5 (sol). Q. M. Four beats.

8888|7777|6666| 7— (1) ‖ 6666| 7777|8887|8— ‖
8887|6667|8876|5— (2) ‖ 6667| 8887|6677|8— ‖

8767 | 8-5- | 8767 | 8— (3) ‖ 5676 | 7- 5- | 5677 | 8— ‖
8867 | 887- | 887- | 678- (4) ‖ 6655 | 665- | 7788 | 778- ‖

D. M. Two beats.

87 | 87 | 88 | 7- (5) ‖ 87 | 87 | 67 | 8- ‖
87 | 66 | 78 | 7- (6) ‖ 66 | 78 | 87 | 8- ‖
85 | 75 | 85 | 7- (7) ‖ 75 | 85 | 67 | 8- ‖
88 | 7- | 66 | 7- (8) ‖ 88 | 7- | 87 | 8- ‖

Exercises in the Scale.

Q. M. Beat four beats.

1234| 5— |4567|8— (1) ‖ 8765|4— | 5432 | 1— ‖

T. M. Beat three beats.

123 | 123 | 4— (2) ‖ 234 | 234 | 5— ‖
456 | 456 | 7— ‖ 567 | 567 | 8— ‖

Q. M. Beat four beats.

123-|1-3-‖234-|2-4-‖345-|3-5-‖
456-|4-6‖567-|5-7-‖678-|6-8-‖ (3)
5654|3432|1— (4) ‖ 4345|6567|8— ‖
1231|8765|4— (5) ‖ 4342|5432|1— ‖
1-3-|2-4-|3-5-‖4-6-|5-7| (6)
678-‖

(7)
8-6-|7-5-|6-4-‖5-3-|4-2-|321-‖

(8)
1331|5555|5—‖8553|2222|3—‖

(9)
1331|5587|8—‖1335|5553|1—‖

(10)
1351|8531|5—‖8531|1355|1—‖

(11)
1234|5675‖8765|4321‖

(12)
1878|6878|5878|4878‖2878
1111|5554|3—‖

(13)
1213|1415|1617|181-‖8786|
8584|8382|811-‖

(14)
1234|5678‖8765|4321‖

Harmonics of the Scale.

6. The more perfect sounding bodies, like, for instance, a church bell, give out 1, 3, 5 and 8 of the scale. These sounds are strongly related to each other by a simple ratio, which exists between the vibrations of each in consequence of which they are, when produced together, agreeable to the ear—or more harmonious. They occur more frequently in music than any other sounds, and constitute the framework of harmony. They are to the scale, what the vowels or tonic elements are to language.

Exercises.

D. M. Two Beats.

(1)
11|33|55|8-‖88|55|33|1-‖

(2)
55|3-|55|1-‖88|5-|55|3-‖

(3)
13|53|55|8-‖13|58|55|5-‖

Rounds.

7. Rounds and catches are a species of music, where the parts commence successively and follow each other, so that the tune can be sung any length of time.

Round. Two Beats.

(1)
1st part. 2d part. 3d part. 4th part.
13|51‖85|3-‖55|5-‖33|1-‖

Round. Four Beats.

(2)
1st part. 2d part. 3d part.
3335|111-‖1113|558-‖1353|553-‖

T. M. Three Beats.

(3)
123|553|555|3—‖5—|835|835|
535|1—‖

(4)
853|853|535|1—‖135|135|135|8—‖
555|3—‖555|1—‖313|5—|535|8—‖

(5)
Q. M. Four Beats.

5533|115-‖3133|551-‖

(6)
1313|531-‖3131|351-‖

(7)
1188|553-‖5531|553-‖

(8)
Round. Four Beats.

(9)
1st part. 2d part. 3d part. 4th part.
135-‖358-‖853-‖531-‖

Round. Three Beats.

(10)
555|3—‖333|1—‖888|5—‖

COMPOUND TIME.

8. Previous exercises have been in different parts of the scale in common time. A few exercises now follow, sufficient to enable the learner to get a right idea of the forms of measure, and peculiar movement of compound time.

Compound Double Measure.

(1)
111111|222222|333333|2—2—‖
333333|111111|111222|1——‖

(2)
123123|2—2—|234234|3—3—‖
321321|2—2—|1—232|1——‖

(3)
111111|222222|333343-|2—2—‖
333333|222232|111232|1——‖

(4)
111123|2—2—|222234|3—3—‖
333543|2—2—|444432|3——‖

(5)
1—332|1—232‖1—234|3——‖
3—432|3—432|1—232|1——‖
3—2—|1—2—|1——‖

(6)
3—123|4—3—|3—123|2——‖
3—123|4—3—|2—232|1——‖

(7)
3-432|3—1—|3-432|1——‖2—234|
3—2—|2-231-|3——‖

The dots denote a repeat.

(8)
5-345|6—5—‖:4—234|3—2—:‖
3—456|5—8—‖444333|2321—|
3—232|1—2—‖3—232|1——‖

Compound Triple Measure.

(1)

1 1 1 1 1 1 1 1 | 2 — 2 2 2 — | 3 — 3 — 2 — |
3 ——— ‖ 4 4 4 4 4 4 4 4 | 3 — 3 3 3 3 — |
2 — 2 — 2 — | 1 ——— ‖

(2)

1 1 2 — 2 — | 1 1 2 — 2 — | 3 — 3 — 2 — |
3 ——— ‖ 3 3 3 4 — 4 — | 3 3 3 4 — 4 — |
3 — 3 — 2 — | 1 ——— ‖

(3)

3 — 3 3 3 3 3 3 | 2 — 2 2 2 2 2 2 |
1 2 3 1 2 3 1 2 3 | 4 — 3 — 2 — ‖
1 — 1 1 1 1 1 1 | 3 — 3 3 3 3 3 3 |
5 — 5 4 3 4 3 2 | 1 ——— ‖

(4)

1 1 1 1 1 1 1 1 1 | 3 — 2 — 1 — | 2 ——— ‖
5 5 5 5 5 5 5 5 5 | 4 — 3 — 2 — | 1 ——— ‖

(5)

1 — 1 1 1 1 1 1 | 1 — 2 — 3 — | 2 ——— ‖
2 — 2 2 2 2 2 2 | 2 — 3 — 4 — | 3 ——— ‖

(6)

1 1 1 1 — 2 — | 3 3 3 3 — 4 — | 3 ——— ‖
5 5 5 5 — 4 — | 3 3 3 3 — 2 — | 1 ——— ‖

Compound Quadruple Measure.

(1)

1 1 1 1 1 1 1 1 1 1 1 1 | 2 — 2 — 2 — 2 — |
3 ——— ‖ 4 4 4 4 4 4 4 4 4 4 4 4 |
3 — 3 — 3 — 2 — | 1 — ‖

(2)

1 1 1 1 1 1 — 1 — | 2 2 2 2 2 2 2 — 2 — ‖
3 3 3 3 3 3 4 — 3 — | 2 2 2 2 2 2 1 — 1 — ‖

(3)

3 — 3 3 3 4 — 3 — | 2 — 2 2 2 3 — 1 — ‖
3 — 3 3 3 4 — 3 — 2 — 2 3 2 1 — ‖

Questions.

1. What is important in regard to the scale? What names do we apply to sounds? 2. What is the use of a *tie*? 3. How should every new sound be learned? 4. When the first part of a measure is not full, how should it be made up? 5. The meaning of D. C.? 6. Perfect sounding bodies give out what? How are the sounds related? They constitute what? 7. What is said of *Rounds*? For what are the exercises in Compound Time?

Chapter 6.

MUSICAL ELOCUTION.* Elements of Language: Pronunciation of Words and Elementary Practice.

1. The foundation of Musical Elocution is a practical understanding of thirty-six elementary sounds, out of which all the words in our language are composed. Without such a practical understanding of these elements, it is impossible to sing correctly. Tasteful performance must be learned from an experienced teacher.

2. These sounds are divided into three classes;† viz.: TONIC ELEMENTS, SUBTONIC ELEMENTS and ATONIC ELEMENTS.

In words or syllables each element should be sounded with distinctness. Do not disjoin an element from the syllable of which it forms a part.

3. The ATONICS are indicated by the following letters. They are only aspirations or vocal whispers:—

By	P	as in	P — in,	u — P.
	F	" "	F — an,	i — F.
	WH	" "	WH — en.	
	H	" "	H — im.	
	SH	" "	SH — all,	a — SH.
	S	" "	S — ir	ye — S.

*See Vocal School.

†See Rush on the Voice

T	as in	T — op,	ou — T.
TH	" "	TH — in.	
K	" "	K — ing,	ar — K

There are nine Atonic elements as above illustrated.

4. The SUBTONICS have more vocality and are indicated as follows:—

By	G	as in	G — one,	lo — G.
	V	" "	V — ane,	gi — ve
	Y	" "	Y — e.	
	TH	" "	TH — en.	
	L	" "	L — oud,	a — LL.
	N	" "	N — o,	pe — N.
	IS	" "	V — IS —ion.	
	B	" "	B — ow,	a — B.
G & J		" "	J — ay.	a — GE.
Z & S		" "	Z — one,	h — is.
	W	" "	W — e.	
	NG	" "		so — NG.
	M	" "	M — an.	hi — M.
	D	" "	D — are,	ha — D.
	R	" "	R — oa — R.	

There are fifteen Subtonics as above illustrated

5. Neither these nor the Atonics are prolonged in singing;—rather forcibly articulated. Practise the voice on each, as they occur in different words, until they are perfectly uttered by the voice.

6. EXCEPTION. One exception to the general rule occurs in the case of L, which is sometimes prolonged, as in tabLe and similar words.

7. The TONIC elements have the most vocality, are prolonged in singing and are indicated as follows: in two classes of mixed and pure:—

The MIXED tonics are

Indicated by	O	as in	g — O — ne.
	A	" "	m — A — n
	I	" "	l — sle.
	A	" "	A — rl

o as in o — ld.
ou " " ou — r.

There are seven mixed elements above

The PURE tonics are

Indicated by		as	in	
	EE	"	"	HEED.
	E	"	"	ERR.
	U	"	"	FULL.
	E	"	"	PEN.
	I	"	"	PIN.
	OO	"	"	OOZE.

There are six pure elements as above.

8. The MIXED elements are so called, because they terminate in another called the vanish of the element. For instance, *o* in old, if slowly pronounced, would be *o* oo – l – d. The sound of the double oo, through which the voice passes, is termed the vanish of the element indicated by o. The sound of o before the voice passes to oo, is termed the RADICAL of the element, and is the part of this element which should be prolonged in singing. It would be improper to let the voice dwell on the vanish (sound of oo).

Radical and Vanish of the Mixed Tonics.

A — ll	vanishes	into	ERR.
I — sle	"	"	EE.
A — n	"	"	ERR
A — rt	"	"	ERR.
A — id	"	"	ee.
O — ld	"	"	OO.
OU — r	"	"	OO

9. Practical exercises in the tonic elements, though simple, are exceedingly important in aiding the singer to pronounce words with distinctness. In singing a mixed tonic element, the RADICAL must always be prolonged. The word old, for instance, should be sung o – ld, letting the voice VANISH through the sound of oo, giving it light and quick. The same is true of the vanish of every mixed element.

10. The vocal organs must be held on the radical perfectly firm, and without the least change of the mouth, tongue or any musele, until the TIME requires an articulation or finish of the syllable or word. The voice should then slide rapidly through the vanish and artieulate (i. e. make a joint) forcibly on the subtonic or atonic that follows.

Exercises on the Mixed Tonics.

COUNT TWO, THREE, OR FOUR.

In long sounds praetise A as in ALL. Any consonant may be prefixed, thus :—LA (law) or NA (naw.)

EXAMPLE.

1	2	3	4	5	6	7	8
A – ll	a	a	a	a	a	a	a

8	7	6	5	4	3	2	1
a	a	a	a	a	a	a	a

COUNT TWO, THREE OR FOUR.

In long sounds praetise A as in ART, LA (lah).

EXAMPLE.

1	2	3	4	5	6	7	8
A – rt	a	a	a	a	a	a	a

8	7	6	5	4	3	2	1
a	a	a	a	a	a	a	a

In long sounds praetise A as in MAN, LA, (or MA.)

EXAMPLE.

1	2	3	4	5	6	7	8
AN	a	a	a	a	a	a	a

8	7	6	5	4	3	2	1
a	a	a	a	a	a	a	a

In long sounds praetise I as in ISLE, LI (lye).

EXAMPLE.

1	2	3	4	5	6	7	8
isle		i			i	i	i

8	7	6	5	4	3	2	1
i	i	i	i	i	i	i	i

NOTE. There is a strong tendency for the voice in singing this element in many words, to prolong the *vanish* altogether which is disagreeable. In consequence of closing up the aperture to make ee, the element becomes insignificant, and the sound of the word suffers;—thus,—lice—t, for li—ght.

In long sounds practise A as in HAIL, LA (lay).

EXAMPLE.

1	2	3	4	5	6	7	8
HAIL	a	a	a	a	a	a	a

8	7	6	5	4	3	2	1
a	a	a	a	a	a	a	a

In long sounds practise O as in old, lo (lo!).

EXAMPLE.

1	2	3	4	5	6	7	8
old	o	o	o	o	o	o	o

8	7	6	5	4	3	2	1
o	o	o	o	o	o	o	o

In long sounds praetise OU as in OUR, nou (now ,

EXAMPLE.

1	2	3	4	5	6	7	8
ou	ou	ou	ou	ou	ou	ou	ou

8	7	6	5	4	3	2	1
ou	ou	ou	ou	ou	ou	ou	ou

NOTE. There is danger in singing this element, of letting the voice drawl through something like a–ou–oo–err. It will require particular attention.

11. The PURE elements are all RADICAL, having no vanish, unless the singer is careless and allows the voice to change.

Words containing the element indicated by EE are often badly sung, thus: fear—r, hear—r, near—r, dear—r, and many such, instead of fea——r, hea——r, &c., prolonging the sound of E, in ERR, rather than the right sound of E in ME.

Praetising the Elements.

12. Articulate separately eaeh one of the ATONICS, in connection with words in which they occur, and always let them be heard, or do their part, in the formation of every word.

13. The SUBTONICS praetise in the same way, only with more foree and energy.

NOTE. The precise position of the mouth and tongue, and the vocal effort in the formation of all the different elements, the pupil will learn more perfectly by oral instruction. See the "Vocal School," Rush "On the Voice," and Russell and Murdock's work on Elocution.

14. The Atonies and Subtonies are only articulated, but the TONICS are prolonged. These should be sung in exercises in long sounds, from the lowest to the highest pitch.

Singing Tunes by Word.

15. First analyze every syllable and read slowly by tonic elements;—then sing, prolonging the tonics and articulate the Subtonics and Atonics aecording to the foregoing instruetions.

Pronunciation of Particular Words.

16. AMEN, THE, &e. Analytical practice fixes at onee and forever the pronunciation of all words to be the same in singing as in correct speaking. And it is useless to think of being a good singer without being a good reader.

Never sing the, thah, or ther, or thih, or thou or thur. Sing this word one and the same way always, as all words should be sung. Sing it as pronounced by the best speakers, THE. The tonic element (vowel sound) is always the same in this word — is heard more distinctly before vowels than before consonants, because it smoothly joins in with tonic elements; but before consonants it is necessarily cut short by the shutting of the mouth, which does not occur in the utteranee of a tonic sound.

AMEN has but one pronunciation in common and theological language. The A, by all American and English lexicographers, is made long as in AIM. It should always so be sung, except in Oratorios, Choruses of classical order and even some Glees, where MUSICAL EFFECT is the object aimed at, and indeed, where this otherwise solemn and significant word, is made a PLAY THING by license, it may be pronounced AHMEN. This however is a barbarism and violation of correct pronunciation, and should never prevail in singing schools or in the worship of the Most High, where the choir should take up the sentiment read by the minister and pronounce in the same manner. Surely the house of God is no plaee to exhibit the fantasia of the theatre.

17. TOWARD, TOWARDS, LOVED, MOVED and many similar words should be sung as one syllable. The ED does not add another syllable.

In the ends of words, do not pronounce ness NISS; or ent UNT; or ing IN; or en ING. A little thoughtfulness and spelling-book knowledge will correct many common errors.

18. ENUNCIATION. Words should be enunciated as distinctly and understood by the audience as well as in reading. All this may be done and the full effeet given to the music.

When it is difficult (in ehurch music) to give the true musieal effect, the words and music must mutually yield. The music must not be spoiled to give the most distinct utterance to the words; nor should the words be metamorphosed to give effect to the musie.

It should never be forgotten, that, in writing music, and in singing, the thing to be aimed at is to render the sentiment more forcible. If therefore in music well adapted, the words are miserably uttered, it were better to hear them simply read. If to exhibit the beauties of music be the objeet of the composer and singer, the words are treated as mere play things (as with Amen, in some cases), the audience might as well listen to a performanee of solfeggios.

Questions.

1. What lies at the foundation of Musical Elocution? 2. How are they divided? How sounded? 3. Vocalize the Atonics?—How many? What are their characteristics? 4. Give the Subtonics? How many? 5. How articulated? 6. What exception? 7. Are the Tonics prolonged? How many classes?—Vocalize the mixed tonics? How many? Vocalize the pure? How many? 8. What is the Radical of an element? What is the vanish? 9. Which must be prolonged? How long?—11. What of the pure elements? What pure element is badly sung? 12, 13, 14. How should the Atonics, Subtonics and Tonics be sung? What is the pronunciation of Amen? What is the exception? 18. How should words be enunciated?—What compromise should be made between words and music?

Chapter 7.

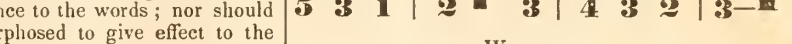
MUSICAL CHARACTERS.

1. The Hold, made thus 𝄐 is an arbitrary sign, and signifies a prolongation of sound or silenee as it may be used. Over a bar, over a spaee, and over a rest, it means SILENCE PROLONGED.

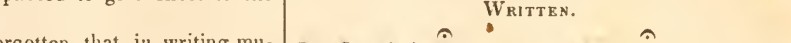
WRITTEN.

PERFORMED.

WRITTEN.



PERFORMED.



2. As performed, the exactness of the Rhythm is entirely suspended. The exact time of prolongation is left entirely with the performer.

3. A repeat, several dots, thus :‖— indicates a repetition of some part of the music. The first, the middle, the last part, or all of a tune, may be repeated.

EXAMPLE (1). T. M. THREE BEATS.

Repeat the first part as indicated.

1 2 3 | 4 3 2 | 3 — :‖ 2 2 2 | 3 3 3 ‖ 2 —‖
1 2 3 | 4 3 2 | 1 — ‖

EXAMPLE (2). T. M. FOUR BEATS.

3 5 3 5 | 2 5 2 5 | 6 6 5 5 | 4 4 3 - :‖
6 6 5 5 | 6 6 5 - | 4 4 3 3 | 2 2 1 - ‖

EXAMPLE (3). T. M. THREE BEATS.

Repeat the middle part.

1 1 1 | 2 2 2 | 3 3 3 | 2 —‖: 4 3 2 | 1 — :‖
5 4 3 | 4 3 2 | 1 1 2 | 1 —‖

EXAMPLE (4).

3 3 5 | 4 2 4 | 3 1 3 | 2 —‖: 5 3 6 | 5 — :‖
4 2 4 | 3 1 3 | 2 1 2 | 1 —‖

4. DOUBLE ENDING. Some tunes, the last part of which is repeated, have what is called a double ending, indicated by two figures, a 1 and a 2. The note or notes under figure 1 should be sung the first time, and under figure 2 the second time, omitting under figure 1.

EXAMPLE (1.)

1 1 3 3 | 2 2 4 -‖ 3 3 6 6 | 5 4 3 - :‖
3 4 5 6 | 5 7 8 -‖

EXAMPLE (2.)

1 3 2 4 | 3 6 5 -‖ 3 5 4 3 | 2 1 2 - :‖
3 5 4 2 | 1 2 1 -‖

Questions.

1. What is the general use of the hold? What are its particular uses? 3. What parts of the tune are repeated? 4. What is said of the double ending?

Chapter S.

EXERCISES WITH WORDS.

Q. M. (1)

1 3 2 4 | 3 6 5 ‖ 3 5 4 2 |
Youth-ful days are hap-py days, when they're spent in

1 2 1 - :‖
wis-dom's ways.

Q. M. (2)

5 6 5 8 | 7 6 5 3 ‖ 4 4 3 6 |
Save to-day and spend to-mor-row, That's the way to

5 3 2 1 :‖
keep from sor row.

Q. M. (3)

1 | 2 3 | 4 5 | 6 7 | 8 ‖
Now we sing through the up ward scale;

8 | 7 6 | 5 4 | 3 2 | 1 ‖
Now we sing through the down-ward scale.

VESPERS (4) T. M.

Smooth and Flowing.
5 3 5 | 8 — 5 | 6 8 6 | 5 — ‖
Row, brothers, row, as on ward we go;

4 6 4 | 3 5 3 | 2 4 2 | 1 —:‖
Low breathe the vespers, heave hearties, heave O!

NEARING PORT (5) T. M.

Lively.
5 - 5 | 5 4 3 | 2 1 2 | 1 — ‖
Shout, hur rah for our old na tive shore,

1 - 1 | 2 2 2 | 3 3 3 | 2 — ‖
There's the light we have oft seen be fore

1 2 3 | 4 5 6 | 5 6 7 | 8 — ‖
Dashing the sur ges and loud the winds roar;

8 7 6 | 5 4 3 | 2 1 2 | 1 — ‖
Bearing us safe to our old na-tive shore.

WAY TO GET RICH. (6) T. M.

1 1 1 | 2 - 2 | 3 3 3 | 4 ‖
Ear-ly to bed, and ear ly to rise,

5 6 | 5 6 7 | 8 5 3 | 2 3 2 | 1 — ‖
Is the way to be healthy, and wealthy and wise.

SURE HOPE. (7) Q. M.

5 | 5 3 3 5 | 4 2 2 4 | 3 1 4 2 | 2 — ‖
Unshaken as the sacred hill, and firm as mountains be,

5 | 5 3 3 5 | 6 7 8 6 | 5 3 4 2 | 1 — ‖
Firm as a rock the soul shall rest, That leans, O Lord, on thee.

Not walls or hills could guard so well
Old Salem's happy ground,
As those eternal arms of love,
That every saint surround.

Deal gently, Lord, with souls sincere,
And lead them safely on,
Within the gates of Paradise,
Where Christ, their Lord, is gone.

MORNING SHINETH. (8) Q. M.

5 | 5 1 2 1 | 4 - 3 ‖
Go when the morn ing shin eth,
And in thy clos et kneel ing,
End.

5 | 5 1 3 2 | 1— ‖
Go when the moon is bright,
Do thou in se cret pray.

5 | 5 1 2 1 | 4 - 3 ‖
Go when the eve de clin eth,

5 | 6 7 8 6 | 5— ‖
Go in the hush of night;

5 | 8 7 6 5 | 5 - 3 ‖
Go with pure mind and feel ing,
D. C.

5 ‖ 4 3 2 1 | 2— ‖
Fling earthly thought a way,

2. Remember all who love thee,
All who are loved by thee;
Pray, too, for those who hate thee,
If any such there be;
Then for thyself, in meekness,
A blessing humbly claim,
And blend with each petition
Thy great Redeemer's name.

3. Or, if 'tis e'er denied thee
In solitude to pray,
Should holy thoughts come o'er thee
When friends are round thy way,
E'en then the silent breathing,
Thy spirit raised above,
Will reach his throne of glory,
Where dwells eternal love.

4. O, not a joy or blessing
With this can we compare—
The grace our Father gave us
To pour our souls in prayer:
Whene'er thou pin'st in sadness,
Before his footstool fall;
Remember, in thy gladness,
His love who gave thee all.

Chapter 9.

SCALE EXTENDED. Staff; Scales on one staff; Exercises in different Scales.

1. When we have occasion to sing higher than one scale, we repeat the same syllables of the present scale, and observe the same order of steps and half steps. Thus one scale is precisely like another, except the differences of pitch.

2. STAFF.—On a single line, which is called a Staff, three successive scales are represented. One Scale, i. e. all the sounds of one scale, are written below the line. All the sounds of another scale are written on the line, and all the sounds of another scale are written above the line.

Three Scales on one Staff.

SCALE BELOW THE LINE.

1 2 3 4 5 6 7 8

SCALE ON THE LINE.

1——2——3–4——5——6——7–8

SCALE ABOVE THE LINE.

1 2 3 4 5 6 7 8

3. It will of course be understood, that the 8 of one scale is really the same sound as the 1 of the scale above. The 8 below the staff is the same as the 1 on the staff; the 8 on the line is the same sound as 1 above the line. The one or the other is used in writing music, to accommodate circumstances.

Exercises in two Scales.

T. M. (1) Three beats.

5–5–5|3–3–3|5–5–5|1— |2 2 2|
1 1 1|3 3 2|1— ‖

D. M. (2) Two beats.

5–5|1 1|2 2|3– |4 3|2 1|7–6|5– |
5–5|1 1|2 2|3– |2 4|3 1|2 4|3– ‖

ROUND IN THREE PARTS. (3) D. M.

–5–5|1 1|5–5|1 1 |2 2|3 3|2 2|3 3|
5 5|5 5|5 5|5 5‖

D. M. (4) Two beats.

3 2|1 5|3 2|1– |4 3|2 5|4 3|2– |
3 4|3 2|1 2|3– |5–5|6–7|1 2|1– ‖

D. M. (5) Two beats.

5–5|1 1|2 7|1– |2 1|7–6|5♯4|5– |
5–5|1 1|4 3|2– |5 4|3 2|1 7|1– ‖

Exercises with Words.

ROUND—"LOVE YOUR NEIGHBOR."

Q. M. (1) Four beats.

First part. Second part. Third part. Fourth part.

1 1 | 5 1 | 3 3 | 1 3 | 5 5 | 3 1 | 5 5 | 1 ‖

Live by labor, love your neighbor; Would you prosper, that's the way.

TIME FLIES, (2) D. M. Two beats.

5 5 | 6 6 | 7 7 | 1 — | 4 — 3 | 2 — 1 |

Swift ly flies our time a way, Youth im prove it

D. C.

4 — 3 | 2 — ‖

while you may.

PATIENCE AND PRUDENCE. (3) Round, T. M. Three beats.

5 — | — 3 — 3 — 4 — | 2 — 2 — 5 | 6 6 7 | 1 — |

Your patience and prudence will not be in vain;

3 — | — 1 — 1 — 2 | 7 7 — 5 | 4 — 4 — 4 | 3 — |

They'll help you to con quer a gain and a-gain.

1 | 1 — 1 — 1 | 5 5 3 | 4 5 5 | 1 — ‖

do do do do sol sol mi fa sol sol do

ROUND—"LET US ENDEAVOR."

T. M. (4). Three beats.

First part. Second part.

5 5 5 | 1 — 1 — 1 | 2 2 2 | 3 — 3 — 3 |

Let us en dea vor to see that, whenever We

Third part. Fourth part.

5 — 5 — 5 | 5 — 4 — 3 | 2 — 1 — 2 | 1 — 1 — 1 ‖

Join in a song, we can keep time to geth er; And

Questions.

1. How is the scale extended? Are successive scales alike? 2. What is the line called on which scales are written? How many scales are written on one staff? 3. What is said of 1 and 8?

Chapter IV.

STAFF, CLEFFS, AND ADDED SCALES.

1. To accommodate high and low voices, to get a sufficient compass for instrumental music, and to make due allowance for the change of key or pitch of tunes, Two STAFFS are used; one for high and the other for low voices or sounds. One is called the TREBLE Staff; the one for low voices is called the BASS Staff.

2. The Treble Staff is a single horizontal line, thus; ———, and is indicated by this character, 𝄞 which is called the TREBLE CLEFF. The Bass staff is a single horizontal line, thus; ———, and is indicated by this character, thus, 𝄢, with two dots succeeding. It is called the BASS CLEFF.

3. On the treble and Base Staffs five scales are represented, which furnish sufficient compass for all VOCAL purposes.

4. COMMON SCALE.—The scale between the two staffs is common to both; i. e. it is the scale below the Treble staff and scale above the Base staff, and it is therefore called the COMMON SCALE.

Treble and Bass Staffs, Common Scale.

Ascending. Descending.

𝄞 1 2 3 4 5 6 7 8 | 8 7 6 5 4 3 2 1

5. Several lines of words may come between the two staffs, so as to separate them more or less, which, however, does not alter the arrangement of this scale.

Scales on the Treble and Bass Staffs.

Ascending.

𝄞 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Common scale between the staffs.

𝄢 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

Descending.

The same reversed.

Descending.

𝄞 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

Common Scale.

𝄢 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Ascending.

6. When it becomes necessary to extend the notation beyond the ordinary compass of two staffs, added scales on a staff above and a staff below are used.

Added Scales to the Treble Staff.

Staff and Scales above.

𝄞 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

Staff and Scales below.

7. The Staff added below is substantially the Base Staff, which is used in this way in cases of convenience.

Added Scales to the Bass Staff.

Staff and Scales above.

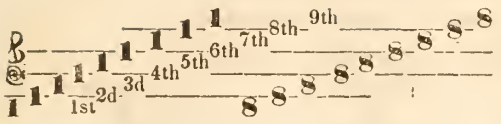
𝄢 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1

Staff and Scales below.

8. The added Staff above is substantially the Treble Staff, and is only used in this way as a matter of convenience. By means of the added staffs, a compass of nine scales is obtained, as follows

Nine Scales.



Questions.

1 to 5. Why are two Staffs used? What are they called? What is said of the Common Scale? How do we distinguish the different Staffs? How many scales are written on one Staff? How many on two Staffs? 6. How is the compass of sound extended still further?

Chapter II.

LENGTH OF NOTES AND RESTS.

1. NOTES.—We have already learned whole and half notes and rests (chap. 4). Such is the comparative length of sounds in music, that it becomes necessary to have notes sustaining shorter relations

2. Numerals with stems attached thus—

1 2 3, &c., sustain the relation of QUARTER NOTES.

Numerals with a hook and a stem attached, thus—

1 2 3, &c., sustain the relation of EIGHTH NOTES.

Numerals with a stem and two hooks attached thus—

1 2 3, &c., sustain the relation of SIXTEENTH NOTES.

Three hooks and a stem attached, thus—

1 2 3, &c., represent THIRTY-SECOND NOTES.

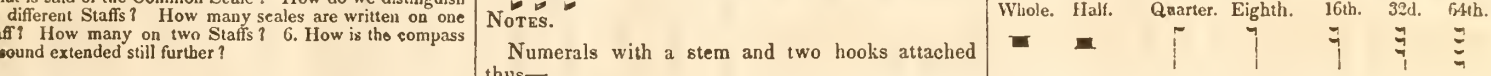
A stem and four hooks attached, thus—

1 2 3, &c., represent SIXTY-FOURTH NOTES.

All the above, in addition to the whole and half notes, make seven different kinds of notes.

3. RESTS.—Corresponding to the notes are signs of silence, called RESTS. Whole and half rests have been explained (chap. 4). The rests have the same relations as the notes.

Rests.



Observe how they are made—the whole below the line; the half rest above; the quarter, with a hook, to the right, &c.

4. Notes have a relative but no particular length. A tune in 64th notes might with propriety be sung as slow as the same tune in whole notes.

Sing the following lessons in the relations of notes, from left to right; first the whole relations, then the half, &c.; sing the quarter, sixteenth, and other relations in a similar manner.

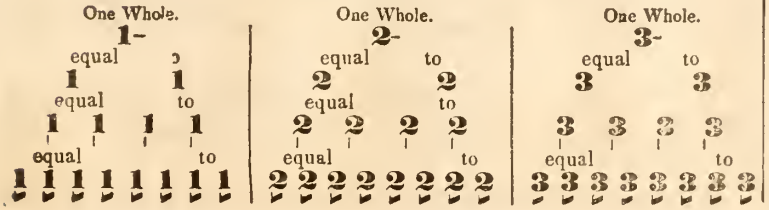
Relations of Notes and Exercises.

LESSON (1) DO RE MI.

Whole, Half, Quarter and Eighth Relations.

[Play a Major Accompaniment.]

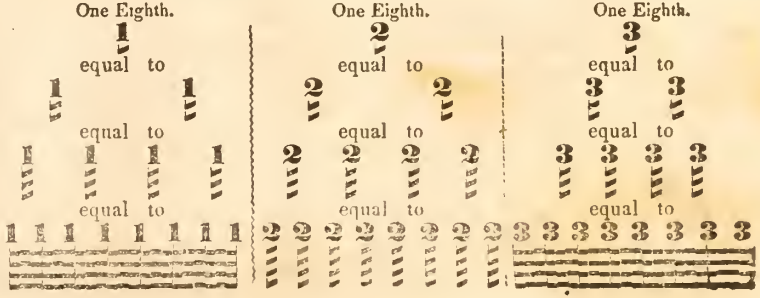
Count Four.



LESSON (2) DO RE MI.

Eighth, Sixteenth, Thirty-Second and Sixty-fourth Relations.

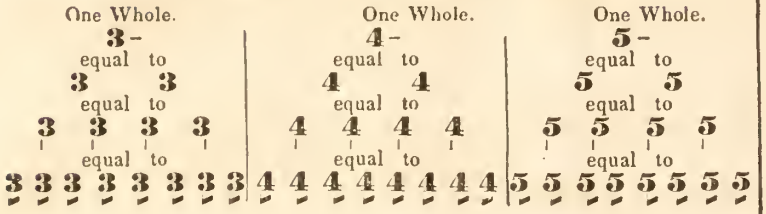
[Play a Major Accompaniment. Count Four.]



LESSON (3). MI FA SOL.

Whole, Half, Quarter and Eighth Relations.

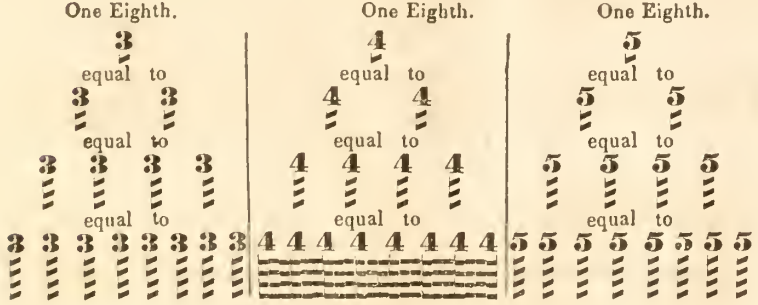
[Play a Major Accompaniment. Count Four.]



LESSON (4). MI, FA, SOL.

Eighth, Sixteenth, Thirty-second and Sixty-fourth Relations.

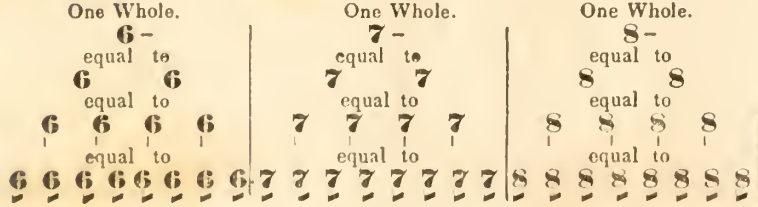
[Play a Major Accompaniment.]



LESSON (5). LA, SI, DO.

Whole, Half, Quarter and eighth Relations.

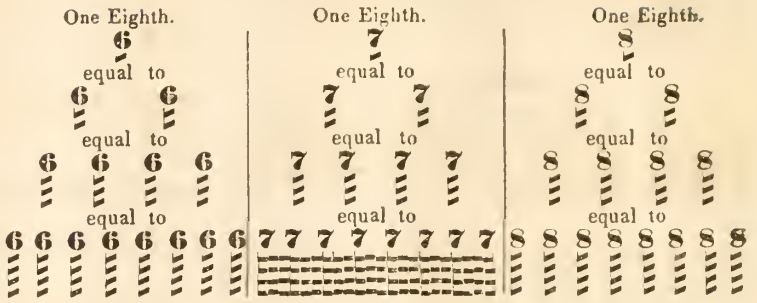
[Play a Minor Accompaniment. Count Four.]



LESSON (6). LA, SI, DO.

8th, 16th 32d and 64th Relations.

[Play a Minor Accompaniment. Count Four.]



Questions.

2. How do you distinguish whole notes? Half notes? Quarter notes? Eighth notes? 16th notes? 32d notes? 64th notes? How do you distinguish the different rests? Describe them. Have notes any particular length?

Chapter 12.

VARIETIES OF MEASURE; USE OF THE DOT.

Varieties of Measure.

1. There can be as many varieties in each kind or form of measure as there are different kinds of notes (seven). And as there are six primitive forms or kinds of measure, three common and three of compound, we could have forty-two varieties.

2. The fractions at the beginning of music indicate a particular variety of measure. The numerator indicates the kind of measure—Double, Triple, Quadruple, &c. The lower figure, or denominator, indicates the relation of notes taken as primitives.

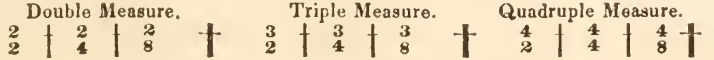
3. These fractions are called the Signs of the varieties of measure. A 8

over a 2 signifies that two half notes fill a measure. A 2 over a four signifies that two quarter notes fill a measure.

Varieties in Common Use.

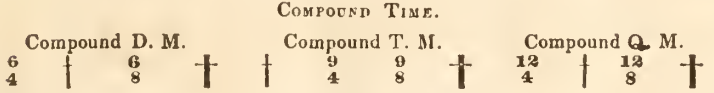
COMMON TIME.

Double Measure. Triple Measure. Quadruple Measure.



COMPOUND TIME.

Compound D. M. Compound T. M. Compound Q. M.



Uses of the Dot.

4. A single dot, immediately succeeding a note, increases its length one half; a dotted half note is equal to three quarters, thus; 2 . = 2 2 2; a dotted quarter is equal to three eighths, thus; 3 . = 3 3 3

5. A second dot increases the length of the first one half, thus; 4 .. is equal to 4 4 4 4 A double dotted quarter, thus; 3 .. is equal to 3 3 3 3.

6. A third dot adds one half to the second dot.

Questions.

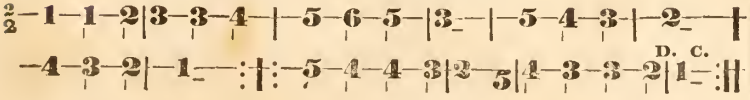
1. How many varieties can we have? 2. What do the figures denote at the beginning of tunes? 3. What are they called? 4. What is the use of the dot? 5 and 6. What is the use of the second and third dots?

Chapter 13.

LESSONS IN DIFFERENT RELATIONS.

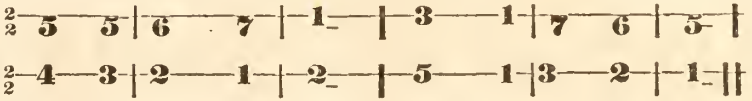
Exercises and Tunes.

HALVES (1) AND QUARTERS.

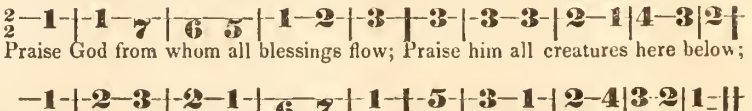


WHOLES (2) AND HALVES.

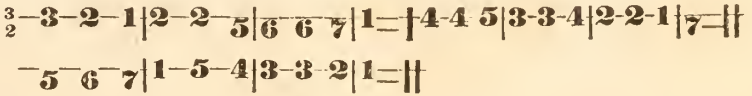
WHOLES (3) AND HALVES.



HALVES. (4). OLD HUNDRED.

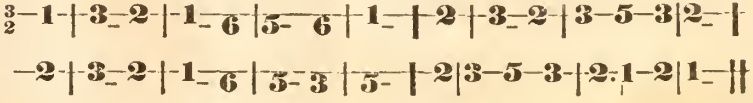


T. M. (5)

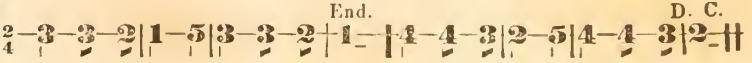


BALERMA. (6). C. M.

A dot before a half note makes it equal to three quarters.



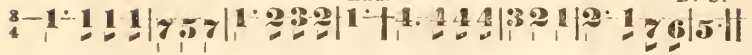
QUARTERS (7) AND EIGHTHS.



(8)

A dotted quarter note is equal to three eighths.

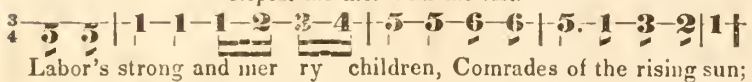
End. D. C.



Poetry of the Loom.

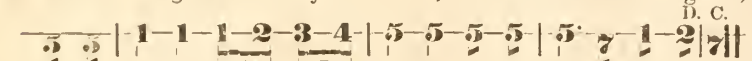
Words by B. Cornwall. (9). Count Three.

Repeat the first with the last.



Labor's strong and mer ry children, Comrades of the rising sun;

D. C.



Let us sing some songs to gether; Now our daily toil is done.

No desponding, no repining; Even God's all holy labor

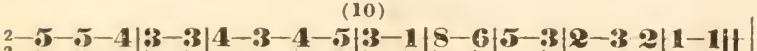
Leisure must by toil be bought; Framed the air, the stars, the sun;

Never yet was good accomplished Built our earth on deep foundations;

Without labor, without thought. And the spacious world was won.

Happy Voices.

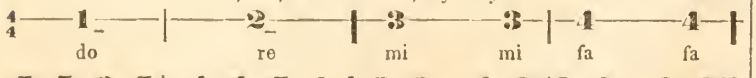
(10)



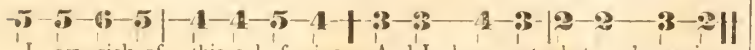
Raise a loud your hap py voices; Every thing around rejoices.

(11)

Do, Re, Mi. Catch, By Haydn.



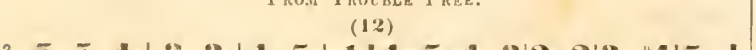
do re mi mi fa fa



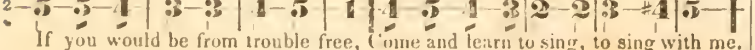
I am sick of this sol fa- ing; And I know not what you're saying.

From Trouble Free.

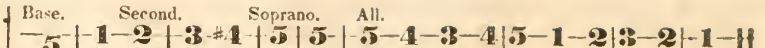
(12)



If you would be from trouble free, Come and learn to sing, to sing with me.



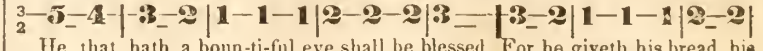
If you would be from trouble free, Come and learn to sing with me.



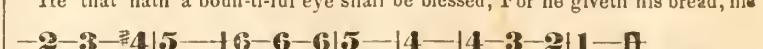
Base. Second. Soprano. All.

With me, with me, with me. Come and learn to sing—to sing with me.

Sentence. (13) Prov. 22: 9.

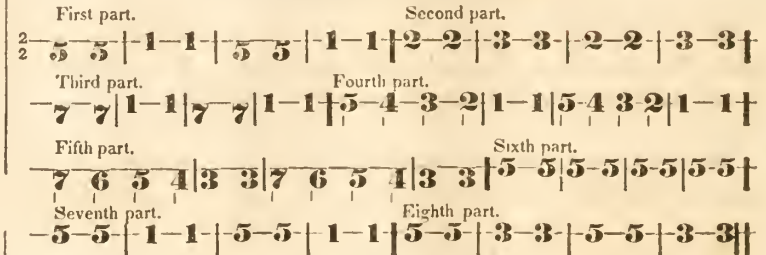


He that hath a boun-ti-ful eye shall be blessed, For he giveth his bread, his



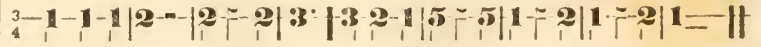
bread, to the poor; He shall be blessed; he he shall be blessed.

Round, (14) in Eight Parts.

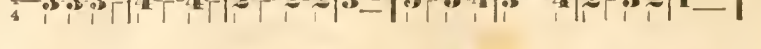


Exercises with Rests.

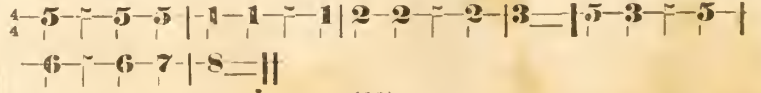
(15)



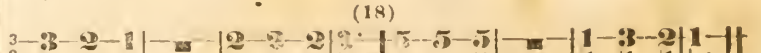
(16)



(17)

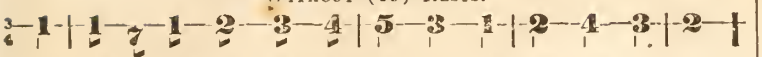


(18)

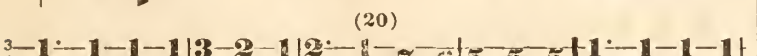


Varied Measures and Relations.

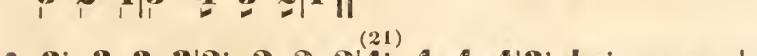
Without (19) Rests.



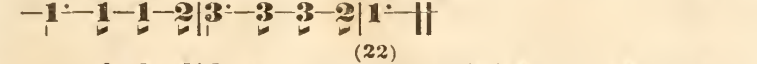
(20)



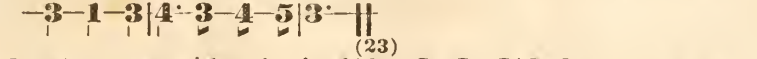
(21)



(22)

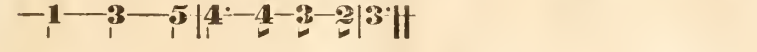


(23)

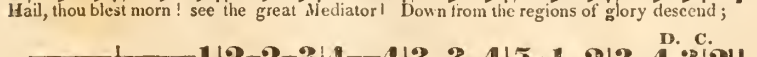


Exercises with Words.

Blest (24) Morn.

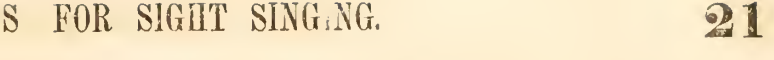


I would not (25) live alway.



Arlington

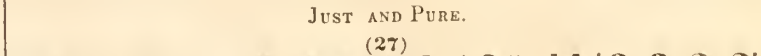
(26)



Words with Rests.

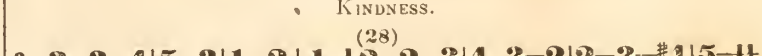
Just and Pure.

(27)



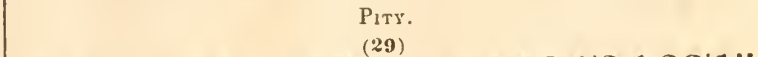
Kindness.

(28)



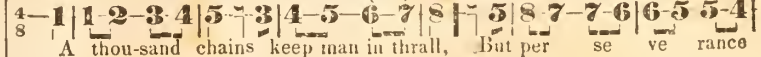
Pity.

(29)



Perseverance.

(30)

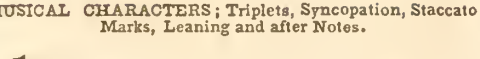


Chapter 14.

MUSICAL CHARACTERS; Triplets, Syncopation, Staccato Marks, Leaning and after Notes.

1. A figure 3 placed over any three notes, indicates that they are to be sung in the time of two of the same kind. Such notes are called TRIPLETS.

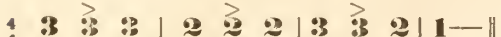
Example of Triplets.



Syncopated Notes.

2. A long note in the middle of a measure, which receives the accent (instead of the first note in the same measure) is said to be SYNCOPATED. In the following example, the syncopated note is marked thus: >

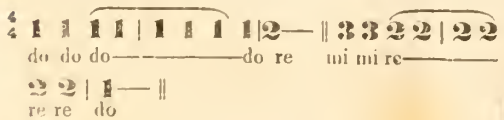
EXAMPLE.



Syncopated Measures.

3. By writing two measures in such a manner as to suspend or destroy the regular accent, SYNCOPATED MEASURES are formed.

EXAMPLE.

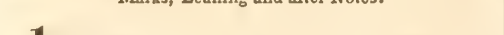


4. All the sounds indicated under the slur, or tie, should be sung at one syllable, as above marked.

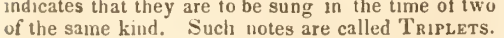
Staccato Marks.

5. When certain notes in a piece of music are to be sung short and distinct, STACCATO MARKS are used, thus; ''' or simple dots, thus; ...

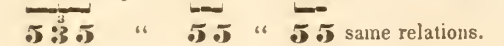
EXAMPLE.



ILLUSTRATED.



STACCATO MARKS AND DOUBLE ENDING.



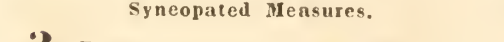
Sing staccato marks distinctly, Now prepare for a repeat

And the double end complete.

6. LEANING NOTES take their time from the notes before which they are placed, and should be gently touched in passing.

EXAMPLE.

ILLUSTRATED.



7. AFTER NOTES take their time from the notes after which they are placed.

EXAMPLE.

ILLUSTRATED.

Questions.

1. What effect has a figure 3 over any three notes? What are they called? 2. A syncopated note is what? 3. By syncopated measure you understand what? 5. What is the use of staccato marks? 6. Of leaning notes what is said? 7. After notes—what about them?

Chapter 15.

CHROMATIC SCALE; Uses of Sharps, Flats, and the Natural; Singing Exercises.

1. The Diatonic Scale, as we have learned, has five Major Seconds (steps) and two Minor Seconds, (half steps,) as follows:—

Diatonic Scale.

1	2	3	4	5	6	7	8
Do	re	mi	fa	sol	la	si	do

2. This scale answers for ordinary purposes: but refined music, and occasional instances in common tunes, give rise to CHROMATIC SOUNDS, which divide the whole steps of the Diatonic Scale.

3. Chromatic Sounds are indicated in ascending by sharps, made thus; ♯ and in descending by flats, made thus; ♭ Thus we get a scale of minor seconds, which is called the CHROMATIC SCALE.

Chromatic Scale ascending by Sharps.

Sharped sounds end in i (ee).

1	♯1	2	♯2	3	4	♯4	5	♯5	6	♯6	7	8
Syllables.												
Do	di	re	ri	mi	fa	fi	sol	si	la	li	si	do
Pronounced.												
Do	dee	ray	ree	mee	fah	fee	sol	see	lah	lee	see	do

Chromatic Scale descending by Flats.

8 7 ♭7 6 ♭6 5 ♭5 4 3 ♭3 2 ♭2 1

Syllables.

Do si se la le sol se fa mi me re ra do

Pronounced.

Do see say lah lay sol say fah mee may ray rah do

The Natural.

Notes are restored to their original sound by a Natural, made thus ; ♮

EXAMPLES FOR PRACTICE.†

(1)

Sing and count Two to each note, slowly.

1- | ♯1- | 2- | ♯2- | 3- | 4- | ♯4- | 5- ‖
Do di re ri mi fa fi sol

5- | 5♯- | 6- | ♯6- | 7- | 8- | 7- | 8- ‖
Sol si la li si do si do

(2)

Sing and count Two, as above.

8- | 7- | ♭7- | 6- | ♭6- | 5- | ♯4- | 5- ‖
Do si se la le sol fi sol

5- | ♭5- | 4- | 3- | ♭3- | 2- | ♭2- | 1- ‖
Sol se fa mi me re ra do

4. The chromatic sounds ♯2 and ♭3 ; ♯4 and ♭5 ; ♯5 and ♭6 ; ♯6 and ♭7 ; though there is a scientific difference which writers on harmony notice and explain, are practically the same.

EXAMPLES FOR PRACTICE.

Flat 3d. (1) Sharp 2d.

𝄆: 1 2 ♭3 2 | 1 — :𝄇𝄆: 3 4 3 ♯2 | 3 — :𝄇

Sharp Tonics. (2) Sharp 3d.

𝄆: 2 ♯1 2 3 | 1 — :𝄇𝄆: 5 6 5 ♯4 | 5 — :𝄇

Sharp 5th. (3) Flat 7 and Sharp 5.

𝄆: 6 ♯5 6 7 | 𝄻 — :𝄇𝄆: 6 ♭7 6 ♯5 | 6 — :𝄇

† Teachers will make such use of instruments as they may deem proper; accompanying, playing the separate sounds, or without.

5. The chromatic sounds in more common use, are the ♭3, ♯4, ♯5 and ♭7.

EXAMPLES FOR PRACTICE.

(1)

𝄆: 5 ♯5 5 5 | 6 — :𝄇𝄆: 4 ♯4 4 4 | 5 — :𝄇

(2)

𝄆: 6 6 ♭7 7 | 6 — :𝄇𝄆: 4 ♯4 5 ♮4 | 3 — :𝄇

(3)

𝄆: 8 ♭7 6 ♮7 | 8- 5- :𝄇𝄆: 8 ♭7 6 ♮7 | 8 — :𝄇

(4)

𝄆: 5 ♯4 5 6 | 5 4 3- :𝄇𝄆: 1 2 ♭3 2 | ♭3 2 1- :𝄇

6. ACCIDENTALS.—When a sharp, flat, or a natural appears in any part of a piece of music, it is called an ACCIDENTAL.

Questions.

1. About the Diatonic Scale we have learned what? 2. To what does refined music give rise? Where do chromatic sounds occur? 3. How are they indicated? What scale did we thus get? How do sharped sounds end? How do flatted sounds end? What is the use of the natural? 4. What chromatic sounds are the same? 5. The chromatic sounds in common use are what? 6. What is said of accidentals?

Chapter 16.

MINOR SCALE AND EXERCISES.

1. Any sound of the Diatonic Scale might be taken as a tonic ; and thus we could have as many different scales as there are sounds in the scale. And in consequence of the half steps in each scale thus formed being differently related to the tonic, music written in either would be readily distinguished.

2. The scale which makes 6 (la) its fundamental is the most peculiar ; and because its first third (from la to do, 6 to 8,) is minor, it is called the MINOR SCALE.

Most writers consider that in ascending, this scale is made more pathetic by sharping FA and SOL ; but in descending they are restored, or sung natural.

3. In reckoning the intervals of the Minor Scale, 6 (la) is called the tonic ; 7 (si) the second, 1 (do) the third, &c.

Minor Scale Ascending and Decending.

6 7 1 — 2 — 3 — ♯4 — ♯5 — 6
La si do re me fi si la

6 — 5 — 4 3 — 2 — 1 7 — 6
La sol fa mi re do si la

NOTE.—Good Minor Music is exquisitely touching, and is well adapted to many of the hymns commonly used. It is a mistake to suppose that it is only suited to mournful subjects. Old Windham is a good specimen.

EXERCISES.

Ascending. (1) Count Three.

6 — | 7 — | 1 — | 2 — | 3 — | ♯4 — | ♯5 — | 6 — †
La si do re mi fi si la

Descending. (2) Count Three.

6 — | 5 — | 4 — | 3 — | 2 — | 1 — | 7 — | 6 — †
La sol fa mi re do si la

EXERCISE (3). Count Four.

6 6 6 6 | 7 7 7 7 | 1 — 1 — | 2 — 2 — | 3 — †
3 3 3 2 | 1 — 1 — | 1 7 | 6 6 ♯5 5 | 6 — ‡‡

EXERCISE (4). Count Four.

6 6 7 7 | 1 — 1 — | 7 — | 1 1 1 7 | 6 ♯5 6 ‡‡

EXERCISE (5). Count Four.

3 — 3 — 3 — 3 | 2 — 2 — 2 — 2 | 1 — 1 — 1 — 1 | 7 — †
6 6 6 6 | 7 7 7 7 | 1 — 1 7 7 | 6 — ‡‡

Sing and (6) Count Three.

End. D. C.

3 2 1 | 2 1 7 | 6 — | 1 1 1 | 2 2 2 | 3 — ||

Sing and (7) Count Two.

6 3 | 6 7 | 1 2 | 3 — | 3 2 | 1 7 | 6 1 | 7 — |
1 1 | 2 2 | 1 2 | 3 — | 4 3 | 2 1 | 7 7 | 6 — ||

Sing and (8) Count Three.

End.

— 3 3 2 — | 1 1 7 — | 6 6 ♯5 | 6 — — |
D. C.
— 5 5 5 | 1 1 1 | 2 2 2 | 3 — ||

Sing and (9) Count Four.

1 3 2 7 | 1 7 6 — | 1 7 6 5 | 4 4 3 — |
♯5 5 6 6 | 1 2 3 — | 3 2 1 7 | 1 7 6 — ||

We Wept. (10) Count Four.

— 6 | 6 6 6 6 | 7 7 7 7 | 1 1 —
We hanged our harps upon the wil-lows, in the
— 2 2 — | 3 — — | 3 | 3 3 — 3 | 2 — 2 — | 1 7 —
midst thereof. We wept, we wept when we remem-
6 1 | 7 7 | 7 | 1 — 2 — | 3 — 6 — | 6 ♯5 | 6 — ||
bered Zion. We wept, we wept for Zion wept.

4. Minor tunes are distinguished by the last note in the base, or by the melodic feeling of the leading part, which is more or less pathetic or mournful. Minor tunes have **6** (la) for the last note in the Base. The last note of Major tunes is **1** (do.)

Baldwin. C. M., Minor.

2/2 3 | 6 7 | 1 7 | 6 ♯5 | 6 | 7 | 1 1 | 2 2 |
Alas and did my Saviour bleed, And did my Sovereign
— 3 | 3 | 2 2 | 1 7 | 6 1 | 7 | 3 | 6 7 | 1 — |
die; Would he devote that sacred head, for such a worm
— 7 | 6 ||

Questions.

1. How many different scales could we obtain? 2. What is the most peculiar? What called—and why? What is the difference between the Minor Ascending and Descending Scales. 3. How are intervals reckoned? 4. How are Minor and Major tunes distinguished?

Chapter 17.

DEFINITE PITCH OF SOUNDS; Scales by Letters; different Parts in Music; Compass of Voices; Transpositions of the Scale; seating a school.

1. Every piece of music is understood to have its tonic on some particular sound, of a definite pitch, which is called Key. The Key indicates the pitch of the tonic or do (**1**) of major tunes, and the tonic. la, (**6**) of minor tunes.

2. By the use of the first seven letters of the alphabet, which are repeated to suit convenience, a series of Fixed Scales are indicated, which are useful for vocal and instrumental purposes. Different scales are represented by large and small letters, and by placing over them one, two, and three marks, &c. These scales are reckoned upward and downward from middle C.

3. The natural order of these scales has a half step between E and F and B and C; so that when we take **1** (do) on any C of the fixed scales, the steps and half steps of the diatonic and fixed scales exactly correspond; and this is called the Natural Position of the scale.

Natural Order of the Scale by Letters, or Fixed Scales.

ASCENDING, WE HAVE:

Vocal. Thrice marked Octave.
Twice marked Octave.
Once marked Octave.

e d e f g a b 1 2 3 4 5 6 7 8 — — — — — — — c d e f g a b :
e d e f g a b 1 2 3 4 5 6 7 8 :
1 2 3 4 5 6 7 8 Instrumental Treble. :

DESCENDING FROM MIDDLE c, WE HAVE:

210 vibrations per second.

Small Octave. Great Octave. Instrumental Base. :
Double Octave. :

c b a g f e d e B A G F E D C 1 BB AA GG FF EE DD CC
8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1 8 7 6 5 4 3 2 1
Vocal. :

4. According to the sounds of the fixed scales by letters, the sounds on all musical instruments are learned, known and played.

5. HUMAN VOICE.—The compass of the human voice required in music, extends from great G to the wice marked $\overline{g}$, including the highest and lowest voices of both sexes, being as above laid down, a part of four octaves, or about three octaves complete. Extraordinary voices go higher and lower.

Parts in Vocal Music.

6. The ordinary extent of a single voice is about an octave and a half; and to accommodate music to different voices, four parts are usually written. Thus arises the BASS, or LOWEST part in music, adapted to male voices only. Next above the Base is the TENOR, designed for male voices only. Next above the Tenor is the ALTO, SECOND, or COUNTER, adapted to high, thin voices of men—to boys to the age of fourteen, and to the lowest and firmest voices of females. The next, and the highest part is the SOPRANO, FIRST TREBLE or AIR, adapted to the highest and purest female voices. The idea of changing parts and singing correctly, is entirely out of the question.

Instruments adapted to the different Parts.

7. For the First Treble violins and flutes; the clarinet played soft will do well.

For the Second Treble, violins and clarionet.

For the Tenor, Tenor viols and clarionet.

For the Base, Bass viols; various other instruments are useful. The Organ is superior to all.

Compass of different Voices.

8. According to the following compass of voices, persons or the teacher can judge what part they can best sing.

The Bass extends from large G to the once marked $\overline{c}$, a compass of twelve diatonic degrees;

G A B c d e f g a b $\overline{c}$

The TENOR extends from small c to the once marked $\overline{g}$

c d e f g a b $\overline{c}$ $\overline{d}$ $\overline{e}$ $\overline{f}$ $\overline{g}$

The SECOND extends from small g to the twice marked $\overline{\overline{c}}$

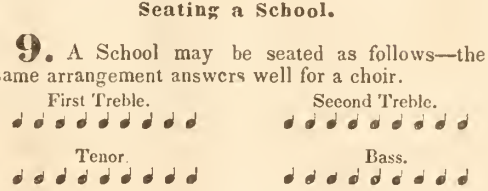
g a b $\overline{c}$ $\overline{d}$ $\overline{e}$ $\overline{f}$ $\overline{g}$ $\overline{a}$ $\overline{b}$ $\overline{\overline{c}}$

The SOPRANO extends from the once marked $\overline{c}$ to the twice marked $\overline{\overline{g}}$

$\overline{c}$ $\overline{d}$ $\overline{e}$ $\overline{f}$ $\overline{g}$ $\overline{a}$ $\overline{b}$ $\overline{\overline{c}}$ $\overline{\overline{d}}$ $\overline{\overline{e}}$ $\overline{\overline{f}}$ $\overline{\overline{g}}$

Seating a School.

9. A School may be seated as follows—the same arrangement answers well for a choir.



All on a certain part should sit together. Let each one esteem others better than themselves. The best singers are usually willing to sit any where. The more persons know, the less they think of themselves.

Questions.

1. What does every piece of music have? The Key indicates what? 2. How are the sounds of fixed scales represented? How are they represented and marked? 3. What is the natural order of these letters? When do the fixed and diatonic scales agree? How are different octaves represented? 4. How are the sounds on instruments known? 5. How large a compass embraces the extent of vocality in both sexes? 6. The extent of a single voice? How many parts in vocal music? Describe them. 7. What instruments are suited to different parts? 8. What is the compass of different voices? describe. 9. How should the parts be seated? What opinions should the members of a school or choir have of each other? Are good singers particular about seats? What is a sign of increasing knowledge?

Chapter 18.

TRANSPOSITIONS OF THE SCALE.

1. Different tunes require that 1 (do) should be taken on different letters or pitches, in order that all the sounds in the several parts may come within the proper compass of voice.

2. Changing the place of 1 (do) to different letters and thus altering the pitch, is called TRANSPOSING the scale. If 1 (do) be taken on any other letter than C, more or less CHROMATIC LETTERS† must be introduced, to make the scales compare.

3. By sharps the Key is transposed from its natural position into the fifth above, or, which is the same thing, into the fourth below for every successive new Key; because in this way, only one new chromatic letter is necessary in each regular transposition, to make the fixed and diatonic scales correspond. G is a fifth from C‡, and will be the first transposition.

4. The following table will now be understood. To persons playing instruments the transpositions are substantially the scales of different Keys. Here the scale of each Key may easily be learned, so as to play any tune in any Key, at sight.

5. **Table of Transpositions.**

NATURAL KEY OF C.

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

FIRST TRANSPOSITION BY SHARPS.

Key of G; F made sharp introduced.

G	A	B	C	D	E	♯F	G
1	2	3	4	5	6	7	8

† Chromatic letters indicate sounds which divide the whole steps of the fixed scales.

‡ For practical purposes, no notice is taken of large, small, once marked letters, &c., since the relations and changes in one are necessarily the same in all octaves.

SECOND TRANSPOSITION.

Key of D; C made sharp.

D	E	♯F	G	A	B	♯C	D
1	2	3	4	5	6	7	8

THIRD TRANSPOSITION.

Key of A; G made sharp.

A	B	♯C	D	E	♯F	♯G	A
1	2	3	4	5	6	7	8

FOURTH TRANSPOSITION.

Key of G; D made sharp.

E	♯F	♯G	A	B	♯C	♯D	E
1	2	3	4	5	6	7	8

FIFTH TRANSPOSITION.

Key of B; A made sharp.

B	♯C	♯D	E	♯F	♯G	♯A	B
1	2	3	4	5	6	7	8

6. Six and seven sharps are little used, and we therefore omit those scales.

The transpositions of the scale by flats are into the fourth above and fifth below.

Table of Transpositions by Flats.

FIRST TRANSPOSITION BY FLATS.

Key of F; B flat introduced.

F	G	A	B♭	C	D	E	F
1	2	3	4	5	6	7	8

SECOND TRANSPOSITION.

Key of B♭; E flat added

B♭	C	D	E♭	F	G	A	B♭
1	2	3	4	5	6	7	8

THIRD TRANSPOSITION.

Key of E♭; A flat introduced.

E♭	F	G	A♭	B♭	C	D	E♭
1	2	3	4	5	6	7	8

FOURTH TRANSPOSITION.

Key of A♭; D flat added.

A♭	B♭	C	D♭	E♭	F	G	A♭

FIFTH TRANSPOSITION.

Key of D♭; G flat added.

D♭	E♭	F	G♭	A♭	B♭	C	D♭
1	2	3	4	5	6	7	8

Six and seven flats are little used, and those scales are therefore omitted.

Questions.

1. Different tunes require what? 2. Changing the place of 1 (do) is called what? What happens in changing the place of 1 (do) to different letters? 3. Why is the Key transposed into the fifth above or fourth below? 5. What letter is sharped in the first transposition by sharps? On what letter is do? What letters are sharped in the second transposition? On what letter do? In the third? Where do? In the fourth and fifth? Where do? 6. How is the scale transposed by flats? What chromatic sound appears in the first transposition? On what letter is do? In the second transposition what chromatic letters are used? Where do? Describe the third, fourth and fifth transpositions.

Chapter 19.

THE CHROMATIC SCALE BY LETTERS; Pitch of Tunes; Table of Tonics.

1. Transposing the scale, as we have seen, into different letters, renders it necessary to divide all the whole steps; thus we have by the natural and chromatic sounds, a scale of twelve half steps, which is called the CHROMATIC SCALE. On either of these fixed sounds we can take 1 (do) as a key; hence there are really twelve different keys in music, one of which is when 1 (do) is on C, or in the Natural position.

Chromatic Scale by Letters.

Let this character 𝅝 indicate the sounds.

Ascending from left to right.

Ascending	C	♯C	D	♯D	E	F	♯F	G	♯G	A	♯A	B	C
Sounds.	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝
Descending.	C	D♭	D	E♭	E	F	G♭	G	A♭	A	B♭	B	C

Descending from right to left.

2. It will be seen that ♯C and D♭ are one and the same sound; so of ♯D and E♭, which are the same; ♯F and G♭, &c., i. e. we express the same chromatic scale by sharps and flats. Ascending, we read C, C sharp; D, D sharp, &c. Descending, we read C, B; B flat; A, A flat, &c.

On the Pitch of Tunes.

3. Tunes always have a tonic, 1 (do) on some natural or chromatic letter, which is indicated at the beginning of the tune. Thus we say that the Key, tonic, 1, or do, is on G, or A, or B♭, natural, &c.

Without a knowledge of the transpositions of the scale, a common singer, with a pitch pipe, or any instrument upon which he can get the proper sounds of the letters, can easily get the sound of A, B♭, E♭, &c., which, according as the tune is marked, will be the sound of 1 (do) and from this, the pitch of the other parts will be readily obtained.

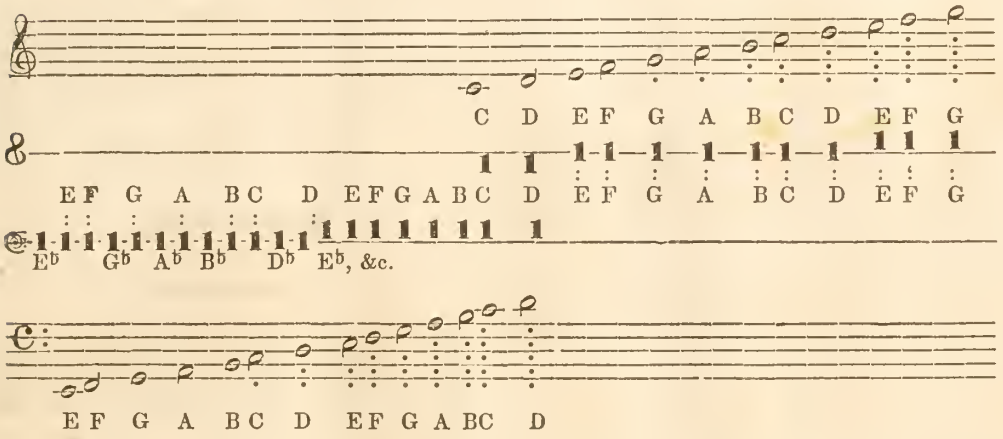
Tuning forks give but one sound, usually A or C; from either kind the voice can easily run up or down to the pitch or sound of the tonic (do).

The more common Keys are C, D, E♭, E, F, G, A♭, A, B♭.

4. TEMPERAMENT.—All Instruments are tuned in exact steps and half steps, or nearly so; which is a slight variation from strict correctness. This slightly altering the scale is called TEMPERAMENT, and enables performers to play from any pitch. The ear and vocal organs would become weary by singing always from the same key. Experienced players on stringed instruments can produce correct scales from any key

TABLE, Illustrating the relative Pitch of all the different Tonics.

5. Any person who may wish to write music, will derive from the following table all the necessary information in relation to different Keys. The letters on the common staff represent the pitch of **1** (do) when taken on letters with which it corresponds.

Pitch of Tonics Illustrated by the use of the Common Staff.

6. The sharped and flatted tonics are not all laid down, though, from the foregoing instructions, their positions will be at once recognized.

It will be seen that 𝄞—**1**— corresponds to middle c below the old Treble Staff. One (**1**) 𝄞—**1**— key of E♭, would be the same sound as E♭ on the old Treble Staff, lower line, &c.

As an arbitrary and necessary rule, we represent the difference between D and E, when regarded as tonics, by an octave in common notation, thus; 𝄡—**1**— in the key of D is really but one degree below 𝄡—**1**— in the key of E, then, from E, to the next D above all the tonics come above the base staff. The next E comes on the treble staff, thus; 𝄞—E, or **1**— It is by no means necessary that this table be understood, except by those who compose music.

Questions.

1. How is the chromatic scale derived? How many keys are there in music? 2. What sound is the same as ♯C? ♯D? How do we read the chromatic scale ascending? How descending? 3. What is said of the pitch of tune? How can a person get the pitch of a tune? How from a tuning fork? 4 and 5. What is said about Temperament? 5, 6. Do you understand the table of tonics?

Chapter 20.

DYNAMICS, TERMS, TONES, EXAMPLES.

1. Dynamics as a subject relates definitely to the power of sounds; and teaches the terms peculiar to this department, and the different musical tones.

Dynamical Terms.

2. There are a few dynamical terms, used to express various degrees of force, as follows:—

Pianissimo, very soft.
Piano, soft.
Mezzo, a middle, or a common degree of loudness.
Forte, loud.
Fortissimo, very loud.

Dynamical Abbreviations.

3. These terms are usually abbreviated as follows:—

Forte, F, or *f*.
Piano, P, or *p*.
Mezzo, M, or *m*.
Fortissimo, F F, or *ff*.
Pianissimo, P P, or *pp*.

Dynamical Tones.

4. A sound beginning *p*, continuing and ending precisely the same on *p*, is called an Organ Tone.

Example.

la *p.* ——————————— *p.*

We may have a soft, medium or loud organ tone as the case may require, which would be indicated by *p*, *m*, or *f*. We now speak of a single tone of the voice.

A tone commencing very soft and ending very loud, or any musical sound which increases in loudness as it is produced, is called an increasing tone, and is usually marked cres. or crescendo, or <

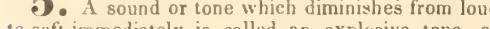
Ex. la *p.* ——— *f.*

A sound which diminishes as it is produced is called a diminishing tone, diminuendo, or is marked thus ; >

Ex.

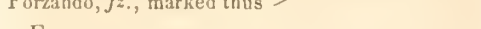
5. A sound or tone which diminishes from loud to soft immediately is called an explosive tone, or Forzando, *fz.*, marked thus >

Ex.



A sound commencing soft and gradually increasing to loud, then gradually diminishing to soft again, is called a SWELLED TONE, marked <>

Ex.

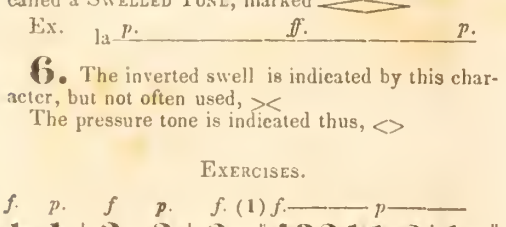


6. The inverted swell is indicated by this character, but not often used, ><

The pressure tone is indicated thus, <>

EXERCISES.

7. Dynamical abbreviations govern until contradicted by some other.



Questions.

1. What do dynamics teach? 2, 3. State the different terms and abbreviations. 4. Describe an organ tone. Describe the crescendo tone. The diminuendo. 5. What is an explosive tone? Describe the swell. 6. The inverted swell. 7. How far do dynamical abbreviations govern?

Chapter 21.

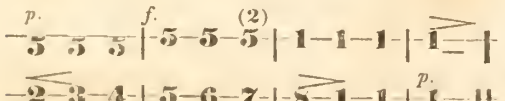
ON CHANTS AND CHANTING.

1. Chanting, as an occasional exercise for a school, is important; and for Church service, is a most delightful and devotional exercise, though it is less effective to kindle the feelings and rouse the soul, than spirited melody. It deserves an honorable place in church music.

2. Perhaps the fewer the rules the better. The music of chants is generally very easy. Common chants confine the music to two strains, of three measures.

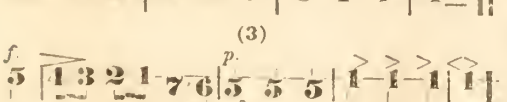
(1)

GREGORIAN FORM.



(2)

GREGORIAN FORM.



3. Chanting is reading in musical tones, ALL TOGETHER. The first object of a school or choir is to distinctly pronounce all the syllables, as though there was but one voice reading or singing.

There is one important difference between singing prose and poetry. In chanting, each one should try to keep with the others. In singing metrical music, each one should sing as independent as though he were alone; i. e. should keep correct time. In chanting, the last two measures of the first strain, or all but the chanting note, may be sung in time, also the last three measures of the second strain, or all but the chanting note.

Questions.

1, 2. How many strains in common chants? 3. What is the first object? What is the difference between singing the chant and other music?

Chapter 22.

ARTICULATION.

1. Good articulation is a great beauty in singing. Bad articulation results from bad teaching, or a careless enunciation—drawling words together—mumbling over syllables, and leaving many words unfinished.

2. We copy a few examples from the Vocal School, which, if studied with a view to correct articulation, will afford some aid.

3. Ex. I. "Fix tin ane ternal state."
For "Fix'd in an eternal state."
Ex. II. "Will I for hell prepair."
For "Will I for help repair."

The last example is of a shocking character; and shows how a slight departure from correct pronunciation, is productive of bad sentiment.

Another quite exceptionable case is where shepherds are made to swash their flocks, instead of watching them by night.

Ex. "While shephardz-swash their flocks," &c.
For "While shepherds watch their flocks," &c.

4. The d in the ends of words is often omitted :

Ex. I.

Thus, "His guardian han by day."
For, "His guardian hand by day."

Ex. II.

Thus, "Ho! ye that pan for living stream,
Zan pine away—an—die·"
For, "Ho! ye that pant for living streams,
And pine away and—die."

Such, to say the least, is a very careless, indolent manner of singing.

The error of separating it from the word to which it properly belongs, and of joining it to another, is most common and most confusing.

Ex.

Thus, "He by hi zown almighty wor,
Dwil lall your fearz-remove ;
Fo revry woun dis precious blough
Da sovereign balm shall prove·"

For, "He, by his own almighty word,
Will all your fears remove :
For every wound, his precious blood
A sovereign balm shall prove."

5. Many, otherwise excellent singers, render their services of little worth by thus jumbling together the words of a hymn. Cases are not rare, for members of a congregation to have their hymn books open, (and if not sufficiently acquainted with music to keep the time of the tune,) yet be none the wiser as to what line or word the choir are singing. By the interludes, they will perhaps distinguish the verses. Such music, it is true, may be PRETTY NOISE, but quite unsuitable to be substituted for the praises of a christian church.

6. The v is torn from the word to which it belongs :—

Thus, "Blessed comforter come down,
And lie van moo vin me."

For, "Bless'd comforter come down,
And live and move in me."

7. ERROR ON THE y.—The principal error in singing this element, is, that of not beginning it separately, rather permitting the voice without an articulation of a previous element, to slide into it from another word.

Thus, "O turnye, O turnye."
For, "O, turn, ye, O, turn, ye!"

It is a kind of tempter to mispronounce other words, because the voice easily slides into it.

Thus, "And bidz-our longing appetites,"
For, "And bids our longing appetites."

8. The error on w consists in letting the voice slide into it, as in some cases, from a previous element.

Thus, "In ooworlz above, an ooworlz below."
For, "In worlds above and worlds below."

9. NG.—This is purely a nasal sound. SONG, SING, RING, WRONG, THRONG, KING, WRITING, PROLONG. The same element is indicated by N, as in THINK, INK, SUNK. Upon this element there is a very frequent and a very disagreeable mistake ; viz., that of prolonging it instead of the tonic element which is as follows :

Thus, song——, king——, in——k.
For, so——ng, ki——ng, i——nk.

This error is exceedingly unpleasant.

The man who "talks through his nose," is a kind of an anomaly, affording a theme of sport to all ; but when this nasal sound is prolonged in the sanctuary, or on any occasion of entertainment in vocal music, the offensive impropriety produces a worthy disgust. There is little danger of its being articulated with too much force ; but it should be given quick, and not prolonged.

10. ERRORS ON T.—Two general errors occur in singing this element, at almost every line of a hymn. The FIRST, that of not articulating it with sufficient force, is almost universal ; the SECOND, that of separating it from the word to which it belongs, is VERY common.

Ex. I.

Thus, "His paths, I cannaw trace."
or, " I cannot race."
For, " I cannot trace."

Ex. II.

Thus, "When will thy love the res tree veal,"
For, " " " " " the rest reveal."

Ex. III.

Thus, "And reaches to the utmos ky."
For, " " " " utmost sky."

Also, hosc, for hosts, &c.

11. COMMON ERRORS ON S, (with corrections, &c.)—The nature of this element is such as to render it exceedingly disagreeable. Hence, the "hiss," when anything is said of a disgusting nature. It is well known, that an instrument, played several consecutive octaves above the part it accompanies, is always productive of a bad effect ; unless there are other instruments sufficient to render the mixture agreeable. For this reason, the twelfth in the organ, which is tuned twelve notes above the principal, and the fifteenth, which is tuned still higher, would be an intolerable accompaniment, without the diapasons and principal.

When violins and other instruments are used in a common church choir, if played above the part which they accompany, a very little philosophy will show, that the effect must be, as it always is, bad.† But an instrument played on an exceeding high key, and at the same time quite discordantly, it must be seen, would only render the effect still more disagreeable.

This is all true of the element indicated by the letter *s*. It is produced principally by the vibrations of the teeth—is of a pitch considerably higher than any vocal musical sound, and probably never in the key of any thing which is sung. Hence, the shorter the articulation of this element, the better.

When the element is articulated, the breath should rather be held back, and not let off through the teeth like steam from a safety valve, nor prolonged like the hollow whistle of the wind, through the shattered remains of a forsaken castle. No less dissonant with the feeling which it is to be expected good music will inspire, or agreeable to the ear, is the uncouth, untasteful prolongation of this element.

It is often badly given in the middle and at the ends of words, and almost universally wrong, when it ends and commences the next.

† There is no general rule without some exception.

Ex. I. "In Is——rael's—God we - trus—t."
For, "In Israel's God we trust."
Ex. II.
"S——alvash——un O the joyful s——ound."
For, "Salvation! O the joyful sound."
Ex. III.
"And plentious-iz-iz gras."
For, "And plenteous is his grace."
Ex. IV.
"Ev'n crosses fro miz zovereign han."
For, "Ev'n crosses from his sovereign hand."

12. Error on Sh.—Many of the remarks on the element indicated by s, are applicable to this; though the error in the present case is not so offensive: the key of the element being at least an octave below that of s.

It is erroneously prolonged at the beginning, in the middle and at the end of words.

Ex. I.
"For thy sh—ame thou sh—alt have double."
For, "For thy sha—me thou sha—lt have double."
Ex. II.
"Some fresh—memorials of thy grace."
For, "Some fre—sh memorials of thy grace."
Ex. III.
"Hath joys substanti—al and sincere."
For, "Hath joys substantial and sincere."

It becomes very disagreeable, when made thus prominent. The hiss is an expression of disgust and contempt; and were there no other reason, this would be sufficieot to forbid its being prolonged in singing, since the least prolongation of it more than is necessary for a distinct articulation, is productive of a feeling similar in its nature to that which induces the hiss. The nush is allied to the hiss; not however being so strong in character. We feel imposed on when we are hissed. We are constrained to a forced obedience, rather contrary to our wishes and dissonant with our feelings, when we are hushed. Nor can we rid ourselves of impressions similar in nature, though less in degree, whon either of these elements is prolonged beyond what we feel to be a necessary articulation.

13. Error on H.—Mistakes in giving this element are very frequent. The error consists in omitting the element entirely, which serves very much to obscure the sense.

Ex. "Call, whil e may be foun
Doh see-kim whil-e's near
Serv-im wi-thall thy art-an mine
Dan worshi-pim with fear."
For, "Call while he may be found,
Oh, seek him while he's near;
Serve him with all thy heart and mind,
And worship him with fear."

14. Two rules may be given as the result of the examination.

First, in regard to the tonics.

Rule.—The radical of the mixed and the pure tonic elements only should be prolonged.

Rule second.—The subtonics and atonics should be forcibly given or articulated but not prolonged.

A general rule in regard to all the elements, may be briefly stated in the language of another.

"Always articulate with such energy, deliberateness and accuracy, that every sound of the voice may be fully and exactly formed, distinctly heard and perfectly understood."

Taking breath.

15. Never take breath in the middle of a word. Always endeavor to breathe all out before any more is taken in; or, keep a constant supply of fresh air in the lungs.

Taking breath eight times in a common or long metre hymn, is amply sufficient, if the voice has been rightly developed.

Questions.

1. What is said about articulation? 3. How does a bad pronunciation affect the sense? How is d mispronounced? 6. What is said of v? 7. What is the error in singing y? 8. What is said of the w? 9. How is ng mispronounced? 10. What errors occur in pronouncing t? 11. Sum up what is said about s. 12. Specify the errors in singing sh. 13. What is said about h? 14. What two important rules are given? 15. What should be observed in taking breath?

Chapter 23.

ARRANGEMENT OF MUSIC for the different Parts: the Bass; Solo Singing; Duets; Quartets and Chorus Singing.

1. Music for a particular part is usually arranged on a single staff; and as most tunes are written for four parts, four staffs are necessarily required for common, and, indeed, for nearly all sacred, and for much of secular music.

2. For the Base and Tenor, the Base staff is used. For the Alto and Soprano, the Treble staff is used. The arrangement of the parts are as we should think their relative positions would require. The Base first; Tenor next above; the Alto next above the Tenor; the Soprano above the Alto.

3. A character called a Brace, placed at the beginning of a tune, unites the staffs, and shows how many parts are sung together, or at the same time.

Representation of the Parts.

Brace.
1st Treble or Soprano; for the highest voices.
2d do. Alto or Counter, low female and boys do.
Tenor, for high male voices.
Bass, for low male voices.

4. Voices adapted to particular parts should always sing on those parts. A Second singer should not change to the First Treble, nor a First Treble singer to the Second Treble. A Jack at all trades, who is, consequently, good at none, is always changing. Tenor and Base singers should not attempt to sing the First Treble. From the fact that they are unable to do it, arises bad harmony, false progressions, and forbidden chords. Let a person find out in the first place what part his voice is adapted to sing, then pay due attention, and make suitable efforts to cultivate a good taste, and duly exercise his voice in the compass of his appropriate part

5. To become a good solo singer requires private instruction, or such observation and practice as but few enjoy. A solo passage should so be sung, i. e. by one voice.

A DUET (for two voices) should be sung by only two voices, and not by a semi-chorus of a half dozen. But when impracticable, the next best plan must be adopted. In a solo or duet, no other person should "hum," or make the least noise.

A TRIO (for three voices) should be sung by three voices. A QUARTET, by four voices.

6. CONFIDENCE.—Persons can acquire confidence by practice; and a singer in the high-way of improvement, should not stop short of an acquired ability to perform all that may be expected of him.

7. CHORUS SINGING is when all together unite in all the parts, or in unison on one part "to swell th' exalted theme," in songs of praise, in words like the following:

"Salvation! O the joyful sound."

Then let every voice join in notes sublime. It is music when, at the extent of the voice, hundreds lift the joyful anthem, "Glory be to God on high." It is music when the softest notes of nature's melody die away upon the ear.

1. How is music arranged? How many staffs? 2. How do the parts succeed each other? 3. What shows how many parts are performed together? 4. What is said of voices adapted to particular parts? What arises from changing parts in singing? 5. How can one become a good solo singer? How should solo passages be sung? What is said of humming while others are singing? What is said of a trio? 6. How is confidence acquired? 7. What is said of chorus singing?

Chapter 2½.

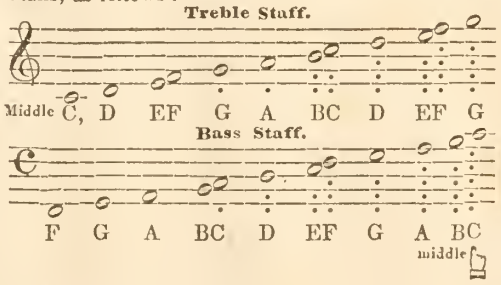
READING MUSIC FROM FIVE LINES.

1. We will now sum up in a few words such further instructions as will enable the pupil to read music in "round notes" from a staff of five lines.

Tho notes are as follow:

The RESTS are as we have explained them, and so are all the musical characters.

2. Letters are applied to the Treble and Bass Staffs, as follows:



3. A Staff, as above, consists of five lines, on which, and on the spaces between which, the notes are written. The relations of the letters are the same as we have explained them. [See chap. 17 and 18.]

The place of (1) do.

4. When there are no flats or sharps at the beginning of a tune, do (1) is always on C—the added line below the Treble staff and second space on the Base staff. Lines and spaces are counted upward.

The scale is transposed the same as we have explained it. [See chap. 18.]

The Signatures.

5. Different transpositions are marked at the beginning of tunes, by one, two, three and four flats or sharps according to the number of chromatic letters. [See chap. 18, art. 2.] Hence arise the signatures. If there is one sharp at the beginning of a tune, we say the signature is one sharp, do on G; if there are two flats, we say the signature is two flats, do on B♭, &c.

Rules to find do (1) on both Staffs, Base and Treble.

SHARPS.

6. When the Signature is One Sharp, do is on G
" " " Two sharps, " " D
" " " Three " " " A
" " " Four " " " E
" " " Five " " " B

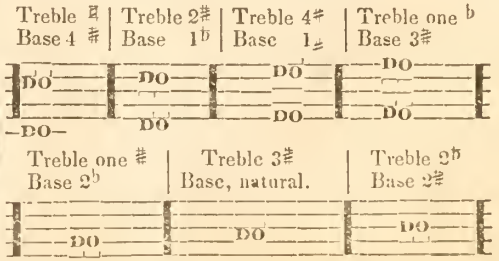
FLATS.

When the Signature is One Flat, do is on F
" " " Two flats, " " B♭
" " " Three " " " E♭
" " " Four " " " A♭
" " " Five " " " D♭

7. The learner must not suppose that there are as many ways of applying the syllables to the staff as there are signatures. There can be but seven different ways of writing the scale on five lines.

The following synopsis shows what signatures signify substantially the same thing, or when do (1) is on the same place on the staff.

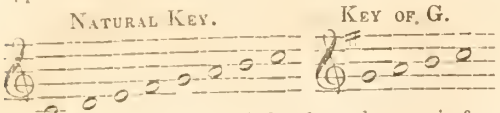
Synopsis of Signatures.



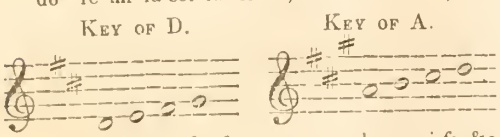
Let this synopsis be perfectly committed. It analyses theory so as to make practice more easy.

Reading Music.

8. To read music in the common way, it is necessary, first to determine the cleff; then the signature, and find the place of DO on the staff. Each line and space being a degree, the syllables will be applied to the notes as follow:



do re mi fa sol la si do, &c. do re mi, &c.



do re mi fa, &c. do re mi fa, &c

9. Thus in all the Keys and on the Bass staff, find on what letter do (1) comes, then read the degrees of the staff ascending, do, re, mi, &c., and descending from the tonic read the degrees, do, si, la, &c. When notes ascend or descend regularly, it is easy to apply the syllables, after having found the key. When they skip about, they must be learned and the name of the proper syllable applied to them, by counting the degrees.

NOTE.—Herein consists the difficulty of reading music the usual way. To become perfectly familiar with all the keys, so as to read at sight, is equal in mental labor to the toil of acquiring a good knowledge of the Latin language. Hence it is an humbling fact, that not more than one in fifty of all the common singers in the United States, who have been to school a half dozen or more quarters, and have occupied a seat, it may be, in a choir as many years, can read at sight the most simple music in all keys! This is positively true. To any one who may deny it, do no more than to open a common singing book, and let such an individual prove the incorrectness of this statement by reading a dozen (!) tunes, one or more in each key. Discussion on this point is useless—facts speak louder. Not to say which is best, but in this respect the difference between the two systems of notation is very great.

The new system, by a short direct rail road, brings the learner *at once* into the heart of the musical field, where, from a gentle elevation (vocal practice) he can overlook the surrounding beauties, and satiate his enraptured imagination at one view.

The common notation jolts the weary traveller (pupil) over log bridges, up and down hills, by a route so much like a labyrinth (learning to apply syllables to notes) that no one (learner) knows whence he came or whither he is going, except for his guide (singing master). On his arrival at the musical field he is placed down in one corner (natural key of one cleff). Having surveyed all this key, walled in by the peculiar application of syllables, affords, he is dependent on his guide to lead him on another labyrinth route, and at last arrives at another corner of the field (key of G). Thus every successive key costs the poor traveller (pupil) a toilsome journey. Nor is it strange that he should be at a loss, after consuming much time and strength, to get a peep into all the keys, to remember what he saw in the first corner he visited.

This is positively and solemnly a true representation of the manner in which music has to the present time been taught and learned. Theory and practice multiply difficulties.

But in the system here presented, one key being learned, the whole secret is revealed. To learn music this way is pleasure, and once learned, how can it be forgotten? No more could the bystanders forget how to make an egg stand on one end, after seeing Franklin do it the first time. True, the public must decide the question, and with them we leave it.

Keeping Time.

10. Singing and keeping correct time depend on an accurate and familiar knowledge of the different kinds of notes rhythmically considered, and a familiar acquaintance with the application of syllables in different keys.

Questions.

1. What instructions are to be summed up in the 24th chapter? How many notes? What is the form of each? What of the rests? 2. How many staffs? How are letters applied to the Treble staff? How to the Bass staff? 3. How many lines make a staff? Where are the notes written? 4. When is (1) do on c? How are lines and spaces counted? 5. How are Transpositions marked? What called? 6. Where is 1 (do) when there is one sharp? Two sharps? Three and four sharps? What signature has F? B♭? E♭? A♭? D♭? 7. How many ways of applying the scale to the staff? What are the signatures of 1 (do) on the third space? On the fourth line? On the first line? On the first space? On the second line? On the second space? On the middle line? 8. What is necessary to read music? What are the lines and spaces called? 9. How are the notes called ascending from the tonic? When notes skip about how must we learn them? What is said in article 10?

THE

ONE LINE PSALMIST,

IN

DAY AND BEAL'S SIGHT SINGING METHOD.

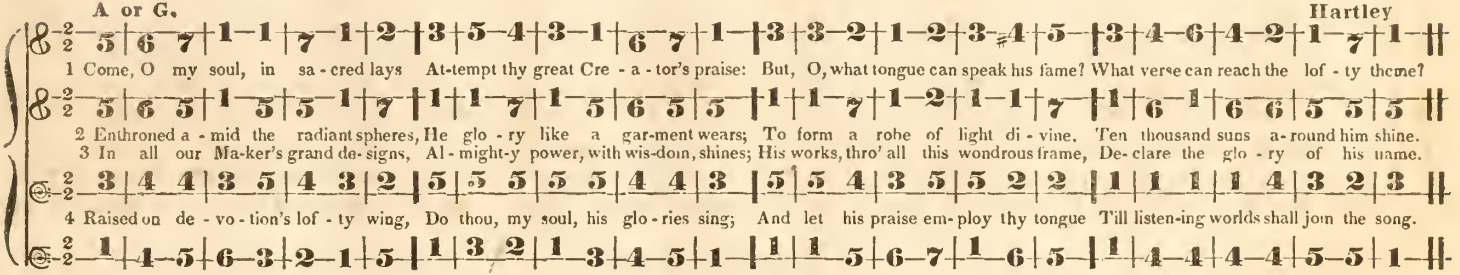
BY H. W. DAY, A. M.

Editor of Day and Beal's Sight Singing Books, of the Journal of Music, Author of the "Vocal School" and various other works.

Entered according to Act of Congress. in the year 1849, by H. W. Day and R. F. Beal, in the Clerk's office of the District Court of Massachusetts.

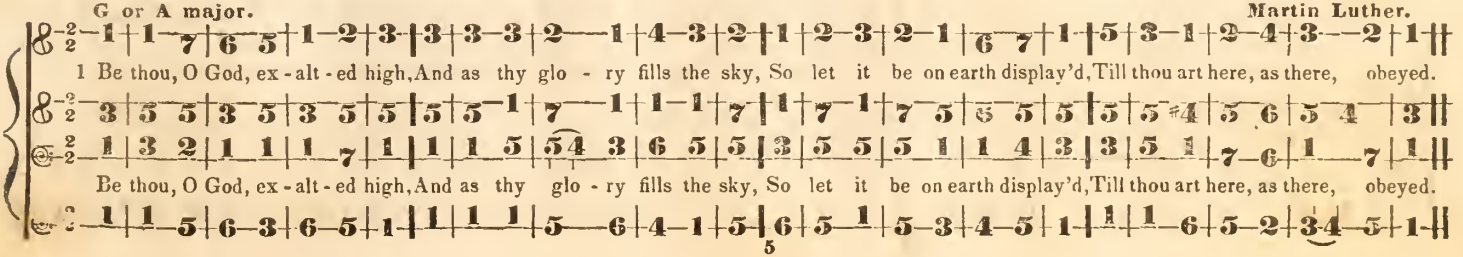
NEW HUNDRED.

A or G. Hartley



OLD HUNDRED.

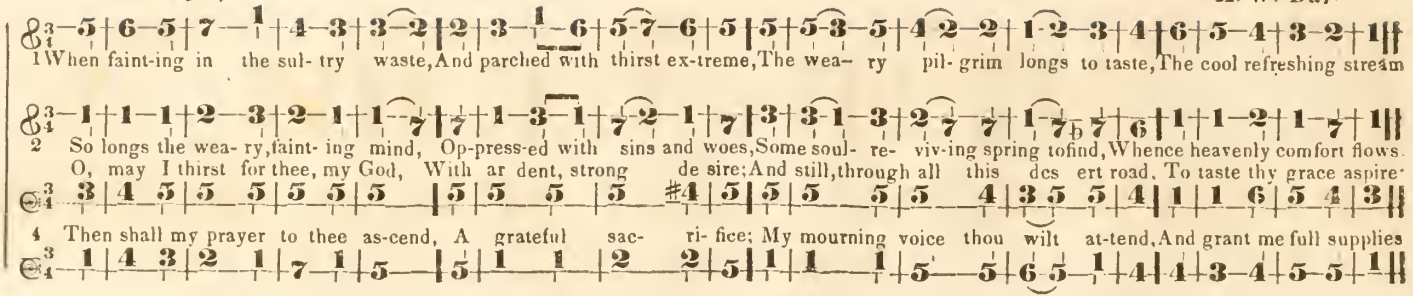
G or A major. Martin Luther.



PATTEN. C. M.

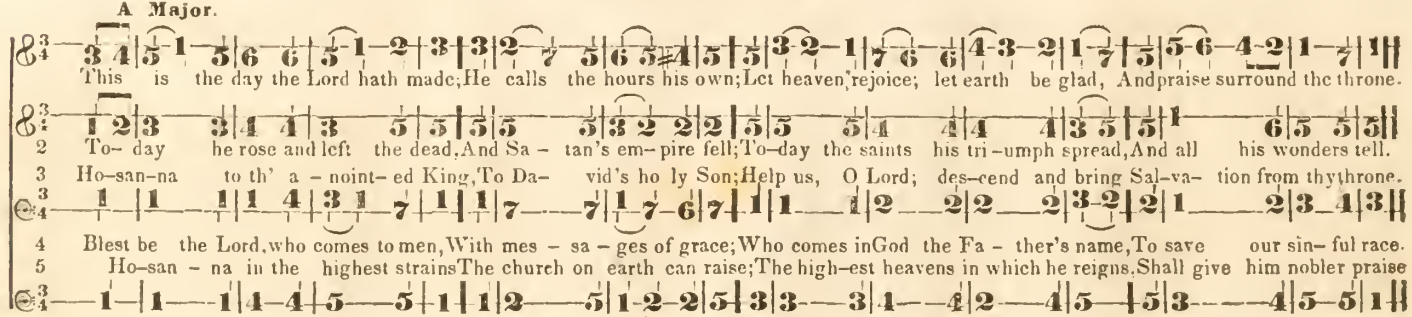
E. Major,

H. W. Day.



SUNDAY. C. M.

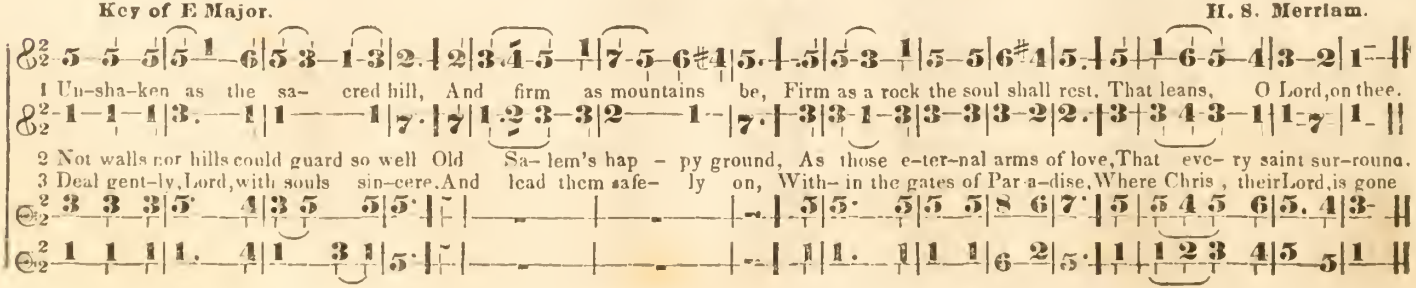
A Major.



KEYTON. C. M.

Key of E Major.

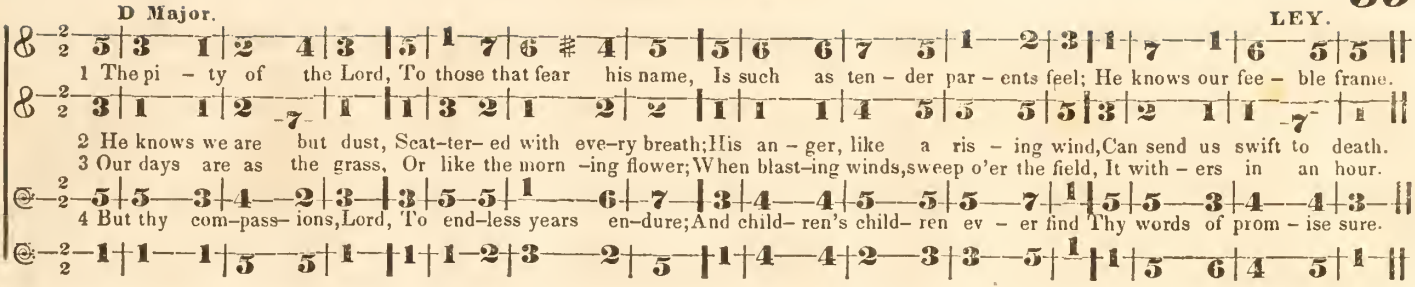
H. S. Merriam.



HARLEM. S. M.

D Major. LEY.

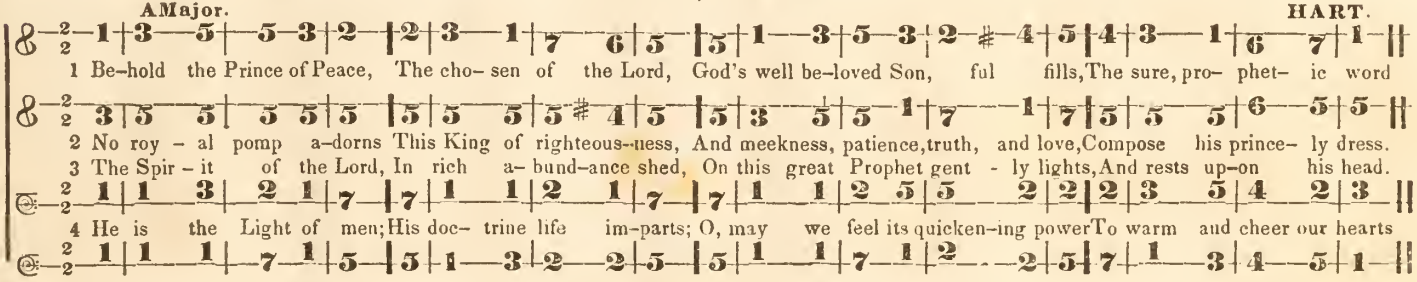
1 The pi – ty of the Lord, To those that fear his name, Is such as ten – der par – ents feel; He knows our fee – ble frame.
2 He knows we are but dust, Scat–ter– ed with eve–ry breath;His an – ger, like a ris – ing wind,Can send us swift to death.
3 Our days are as the grass, Or like the morn –ing flower;When blast–ing winds,sweep o'er the field, It with – ers in an hour.
4 But thy com–pass– ions,Lord, To end–less years en–dure;And child– ren's child– ren ev – er find Thy words of prom – ise sure.



CALAIS, S. M.

AMajor. HART.

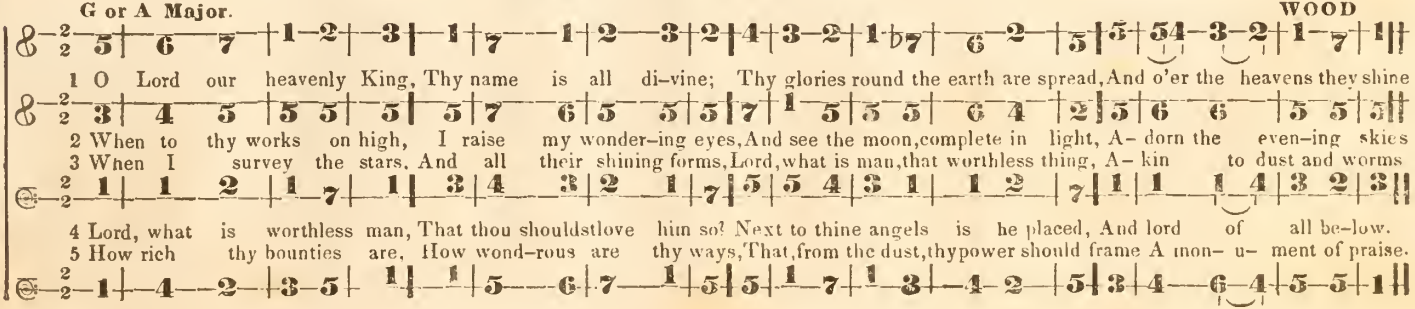
1 Be–hold the Prince of Peace, The cho– sen of the Lord, God's well be–loved Son, ful fills,The sure, pro– phet– ic word
2 No roy – al pomp a–dorns This King of righteous–ness, And meekness, patience,truth, and love,Compose his prince– ly dress.
3 The Spir – it of the Lord, In rich a– bund–ance shed, On this great Prophet gent – ly lights,And rests up–on his head.
4 He is the Light of men;His doc– trine life im–parts; O, may we feel its quicken–ing powerTo warm and cheer our hearts



CHARLESTOWN. S. M.

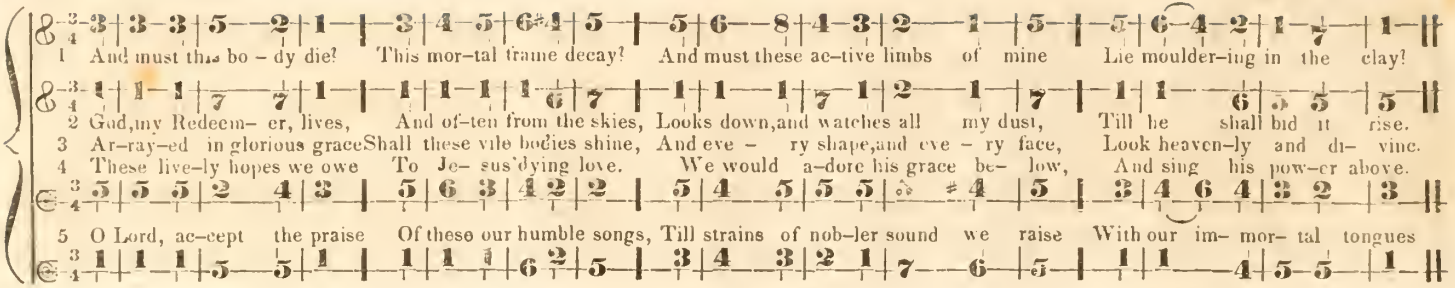
G or A Major. WOOD

1 O Lord our heavenly King, Thy name is all di–vine; Thy glories round the earth are spread,And o'er the heavens they shine
2 When to thy works on high, I raise my wonder–ing eyes,And see the moon,complete in light, A– dorn the even–ing skies
3 When I survey the stars, And all their shining forms,Lord,what is man,that worthless thing, A– kin to dust and worms
4 Lord, what is worthless man, That thou shouldstlove him so? Next to thine angels is he placed, And lord of all be–low.
5 How rich thy bounties are, How wond–rous are thy ways,That,from the dust,thypower should frame A mon– u– ment of praise.



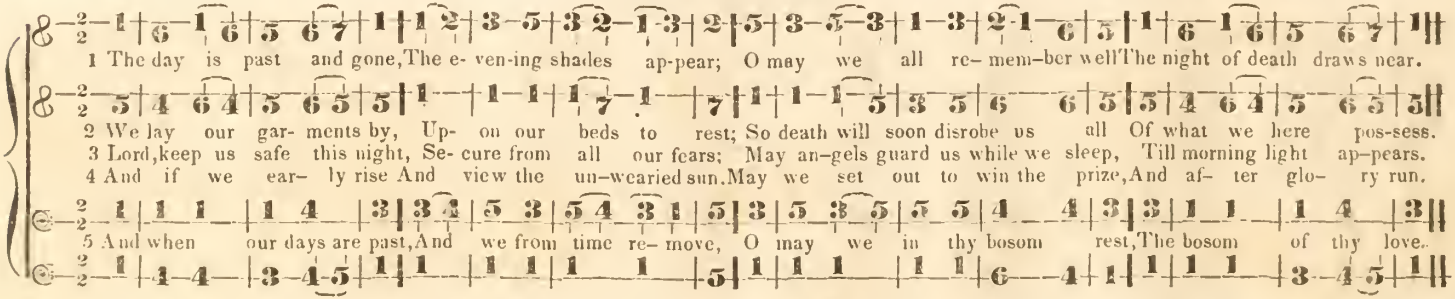
FRAIL. S. M.

E♭ Major. H. W. DAY.



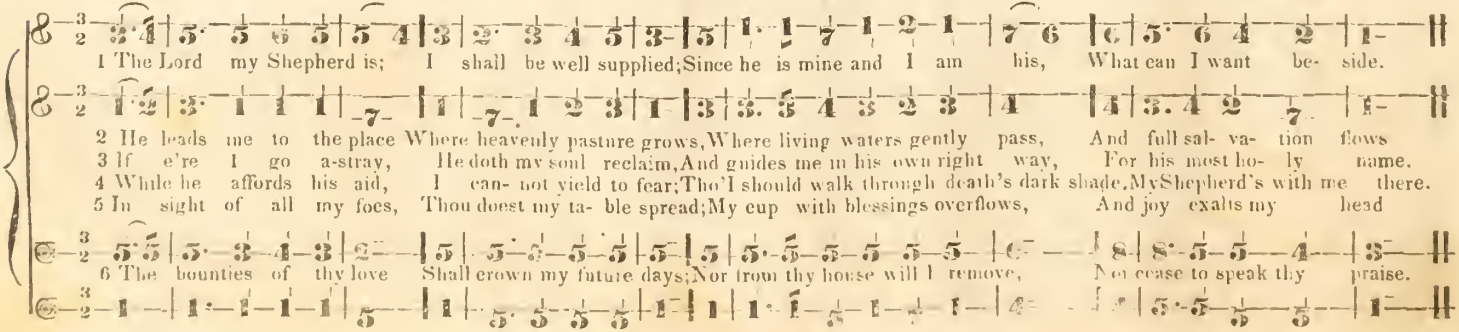
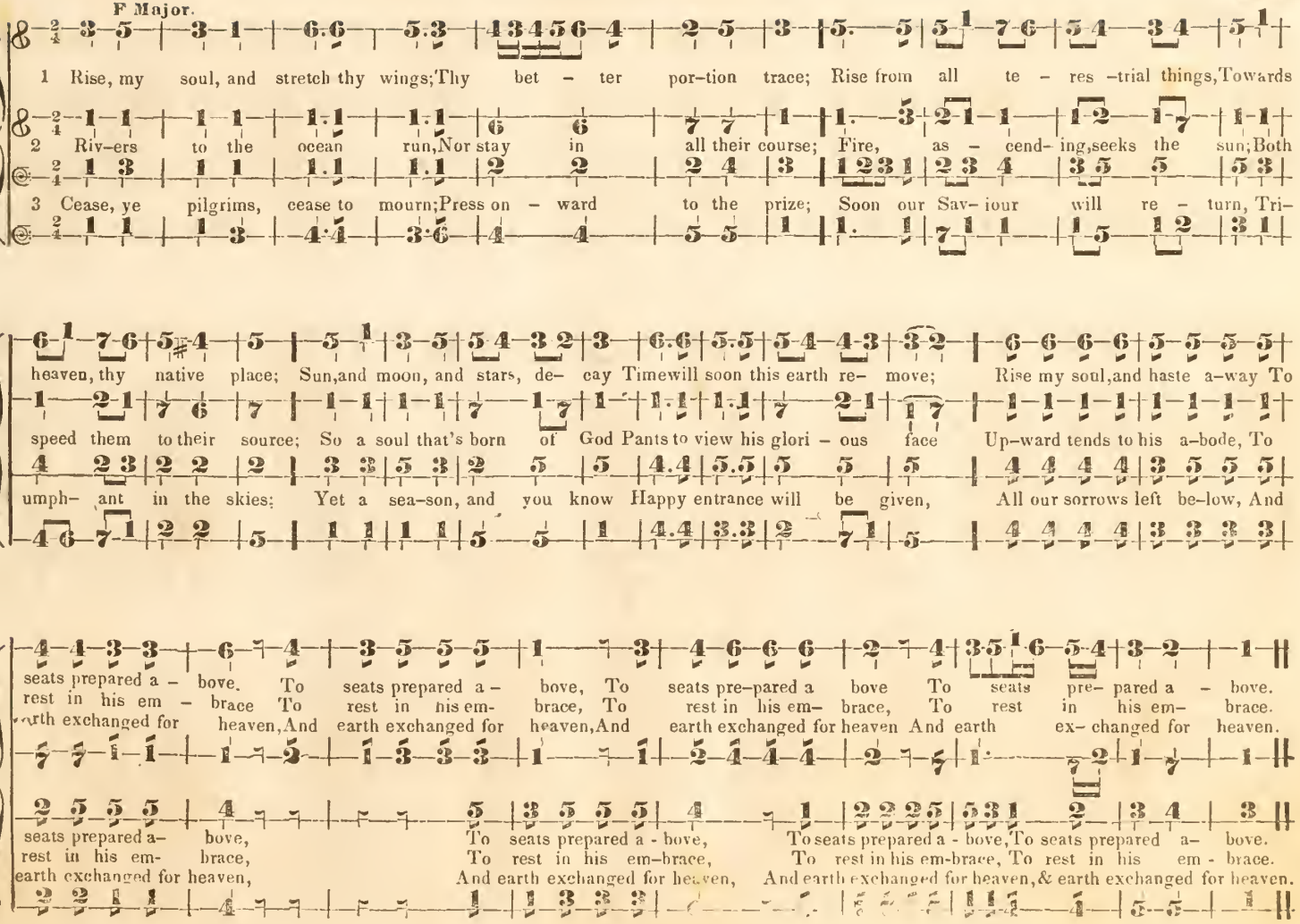
BALDWIN. S. M.

G Major. Words by Dr Baldwin.



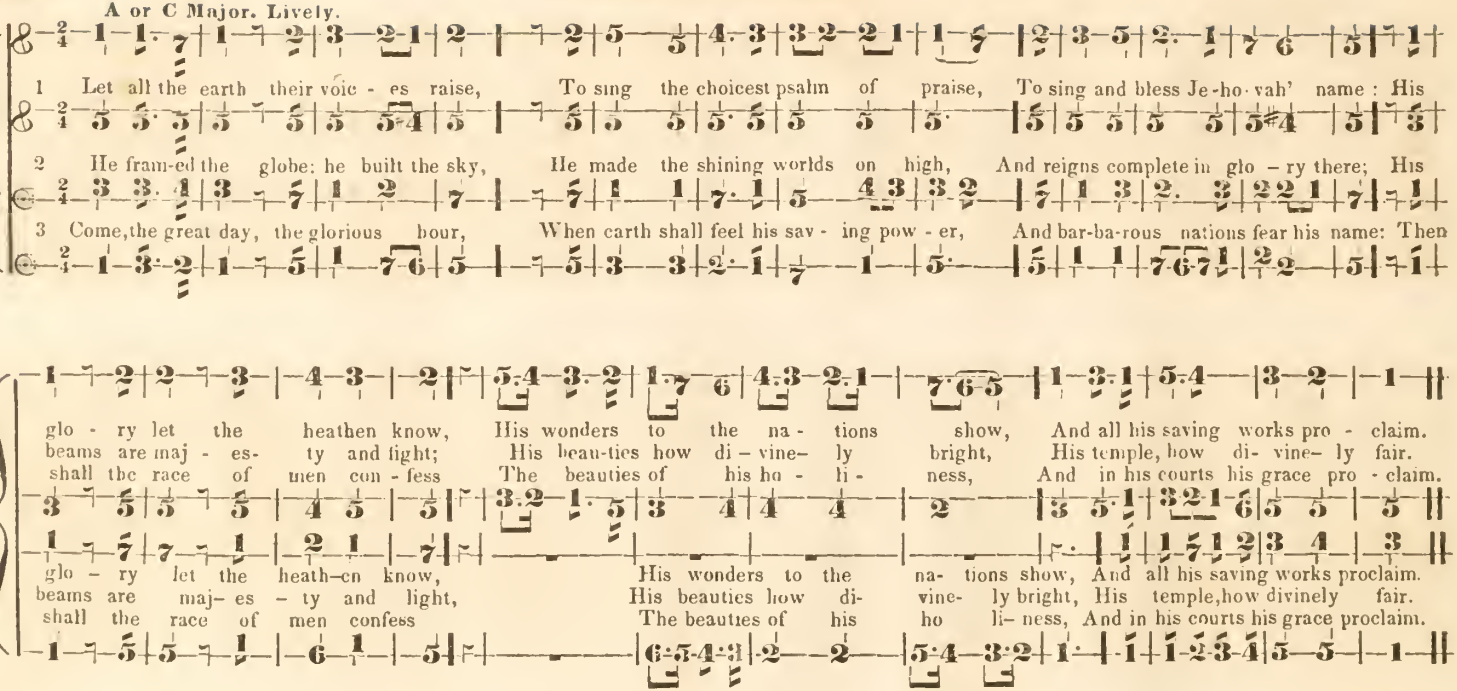
CHURCH. S. M.

D Major. C. H. FULLER, Ms.

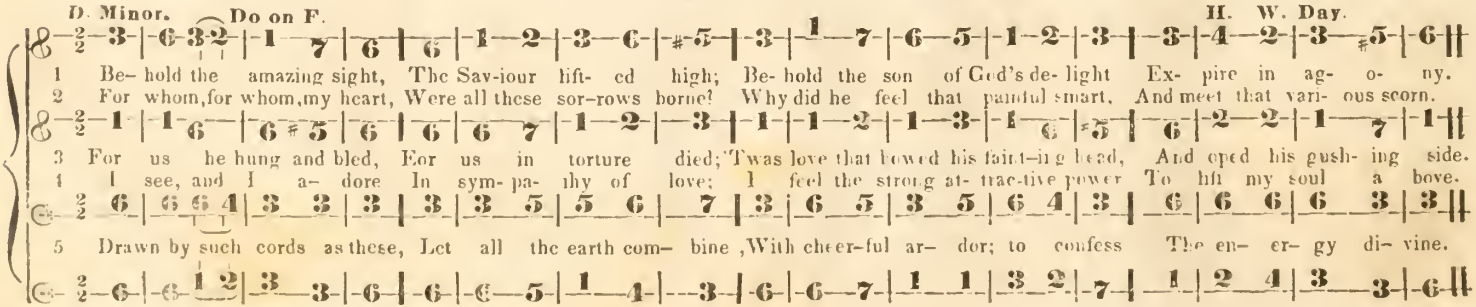


F Major.
1 Rise, my soul, and stretch thy wings; Thy bet – ter por–tion trace; Rise from all te – res –trial things, Towards
2 Riv–ers to the ocean run, Nor stay in all their course; Fire, as – cend– ing, seeks the sun; Both
3 Cease, ye pilgrims, cease to mourn; Press on – ward to the prize; Soon our Sav– iour will re – turn, Tri–
heaven, thy native place; Sun, and moon, and stars, de– cay Time will soon this earth re– move; Rise my soul, and haste a–way To
speed them to their source; So a soul that's born of God Pants to view his glori – ous face Up–ward tends to his a–bode, To
umph– ant in the skies; Yet a sea–son, and you know Happy entrance will be given, All our sorrows left be–low, And
seats prepared a – bove, To seats prepared a – bove, To seats pre–pared a bove To seats pre– pared a – bove.
rest in his em – brace To rest in his em– brace, To rest in his em– brace, To rest in his em– brace.
earth exchanged for heaven, And earth exchanged for heaven, And earth exchanged for heaven And earth ex– changed for heaven.
seats prepared a– bove, To seats prepared a - bove, To seats prepared a - bove, To seats prepared a– bove.
rest in his em– brace, To rest in his em–brace, To rest in his em-brace, To rest in his em - brace.
earth exchanged for heaven, And earth exchanged for heaven, And earth exchanged for heaven, & earth exchanged for heaven.

VILLAGE. L. P. M

A or C Major. Lively.

DOWE. S. M.

D. Minor. Do on F. H. W. Day.



A or Bb Major. Chapple.

Ho – li – ness, Ho – li – ness, Ho – li – ness be– com– eth thy house, Ho – li – ness be– com–eth thy house, Ho – li – ness, Ho– li–

Ho – li – ness, Ho – li – ness, Ho – li – ness be– com– eth thy house, Ho – li – ness be– com–eth thy house, Ho-li–ness,

ness, Ho – – li – ness be–com–eth thy house, for ev– er and ev– er, for ev – er A–men, for ev– er and ev– er for ev– er A–men, for

Ho–li–ness, Holi – ness be–com–eth thy house for ev – er and ev – er, for ev – er A–men, for ev – er and ev – er for ev– er A–men, for

ev– er A–men, for ev– er A–men, A–men, A–men.

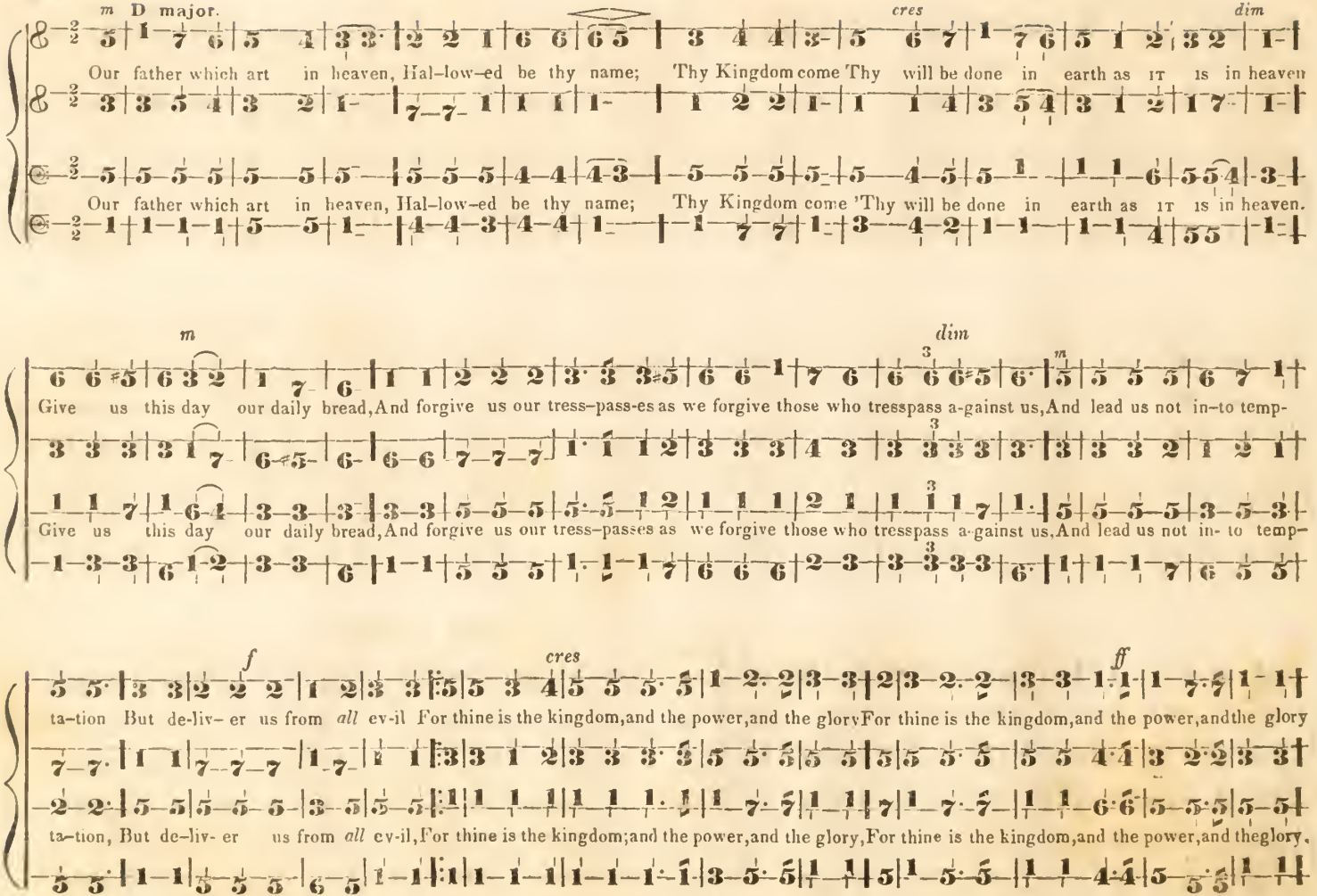
ev– er A–men, for ev – er A–men, A–men, A–men.

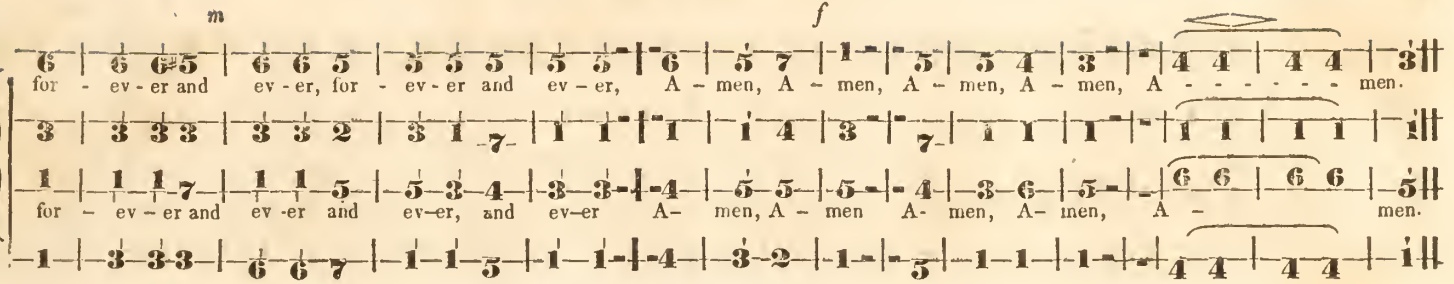
Hymn CHANT.

C Major.

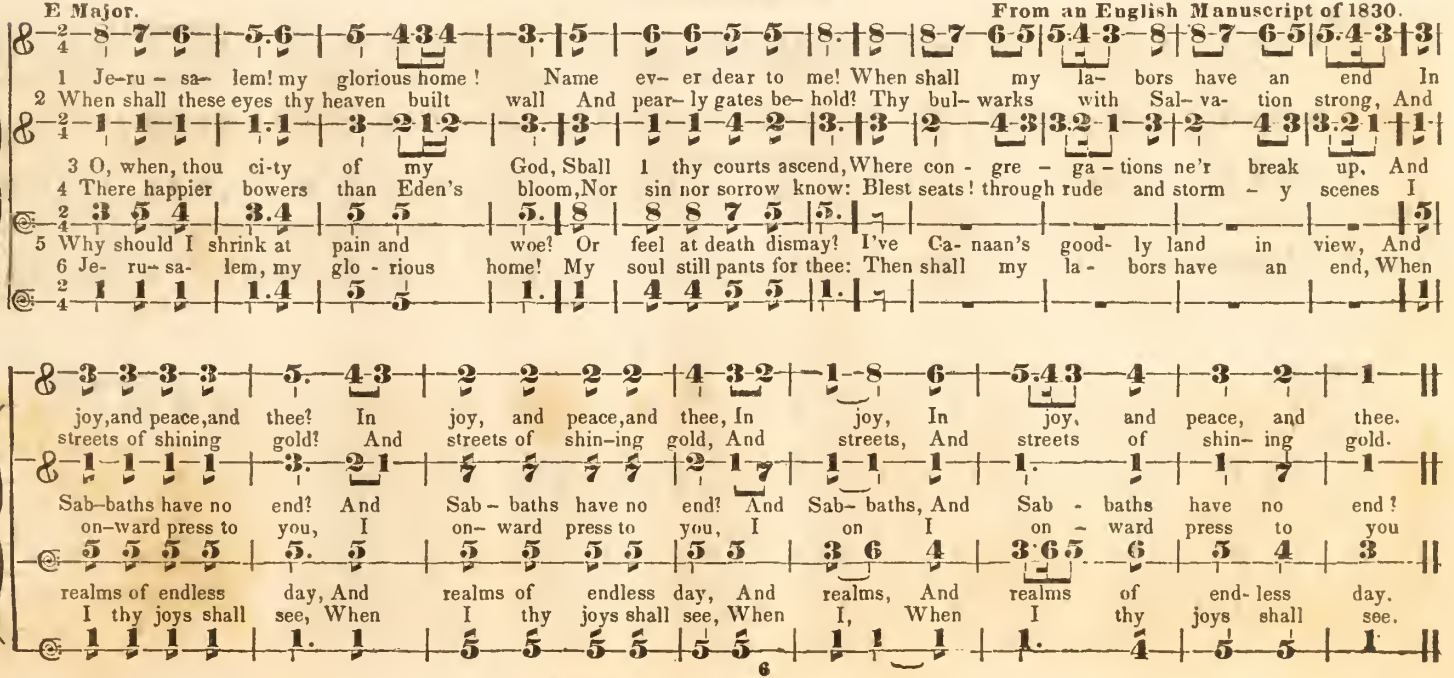
1. From every stormy wind that blows, from every swelling tide of woes,
   There is a calm, a sure retreat; 'tis found be–fore the mercy seat.
2. There is a place where Jesus sheds The oil of gladness on our heads—
   A place of all on earth most sweet; It is the blood-bought mercy–seat.

THE LORD'S PRAYER.

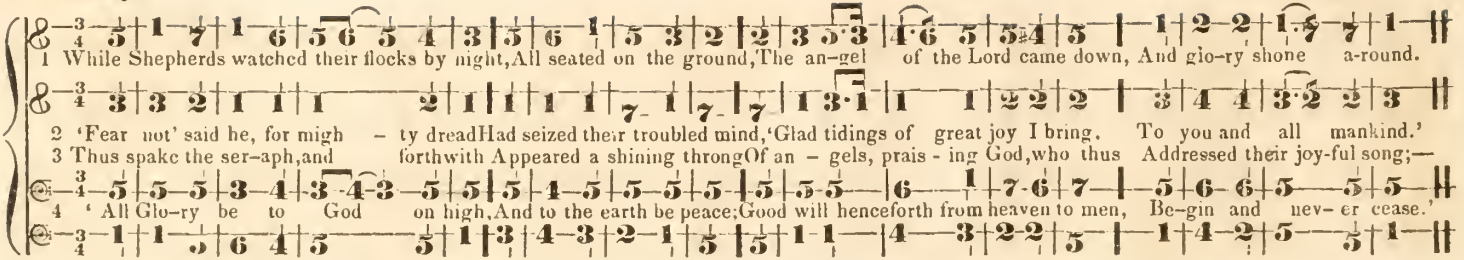




JERUSALEM C. M.

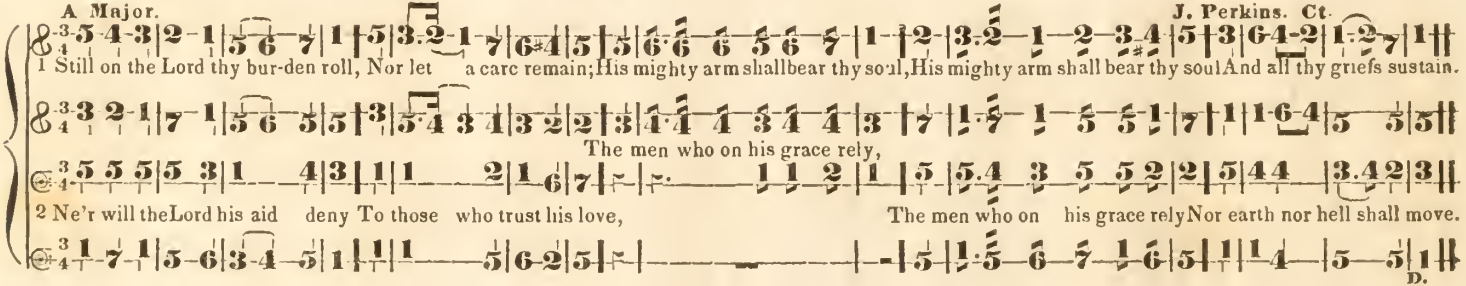
E Major. From an English Manuscript of 1830.

GALEN. C. M.

D Major. J. Maxim, Ms.



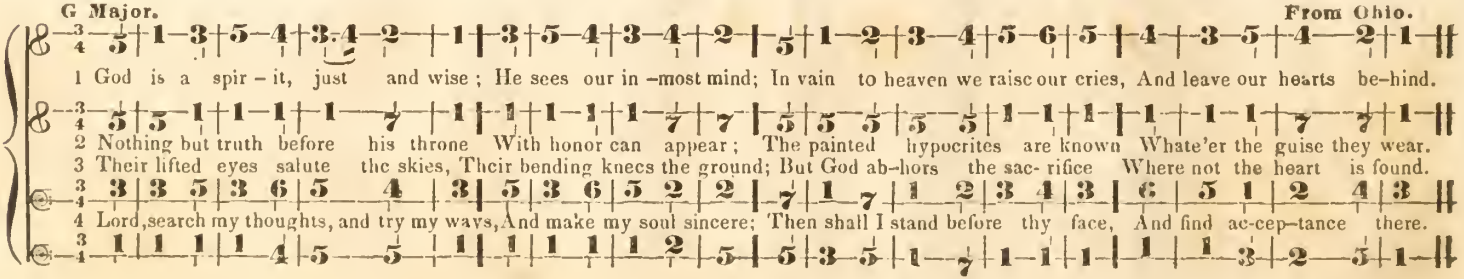
MONTEREY. C. M.

A Major. J. Perkins. Ct.



FRANKVILLE. C. M.

G Major. From Ohio.



MORTALITY. 7s & 4s.

F. Major. Slow & Solemn. M. Arr.

Cres.

1 When the vale of death ap-pears, Faint and cold this mor - tal clay, Blest Re-deem-er, soothe my fears,

2 Up-ward from this dy - ing state Bid my wait - ing soul aspire; O - pen thou the crys-tal gate;

Dim. Cres. faster. F.

Light me through the gloomy way; Break the shadows, Break the shadows, Ush -er in e - ter - nal day;—

To thy praise at-tune my lyre: Then, triumphant, Then, tri-umph-ant, I will join th' im-mortal choir.

CRAIS. 7s.

A or G Major. Hyde. Arr.

1 High, in yonder realms of light, Dwell the raptured saints above, Far be-yond our fee-ble sight, Happy in Im-manuel's love.

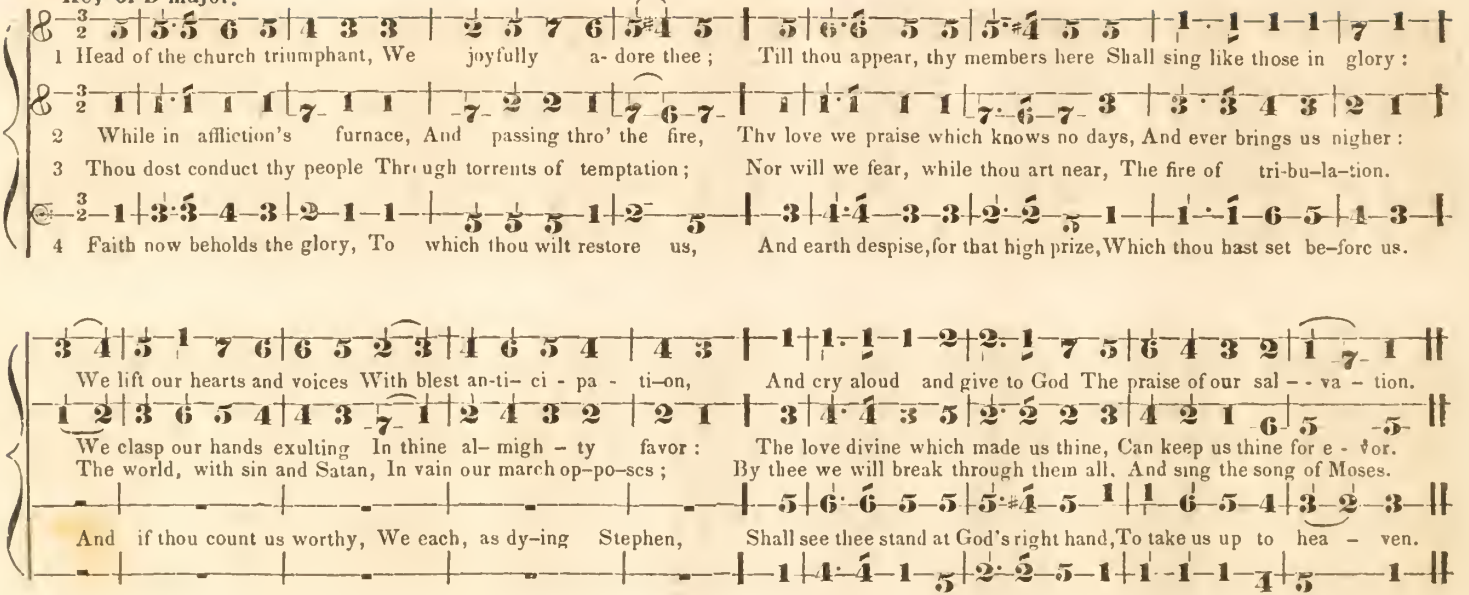
2 Pilgrims in this vale of tears, Once they knew like us below, Gloomy doubts, distressing fears, Tor-tur-ing pain, and heavy woe.

3 Happy spirits, ye are fled Where no grief can entrance find, Lulled to rest the aching head, Soothed the an - guish of the mind.

4 'Mid the chorus of the skies, 'Mid th' an - gelic lyres above, Hark! their songs melodious rise—Songs of praise to Jesus' love.

HEAD OF THE CHURCH TRIUMPHANT.

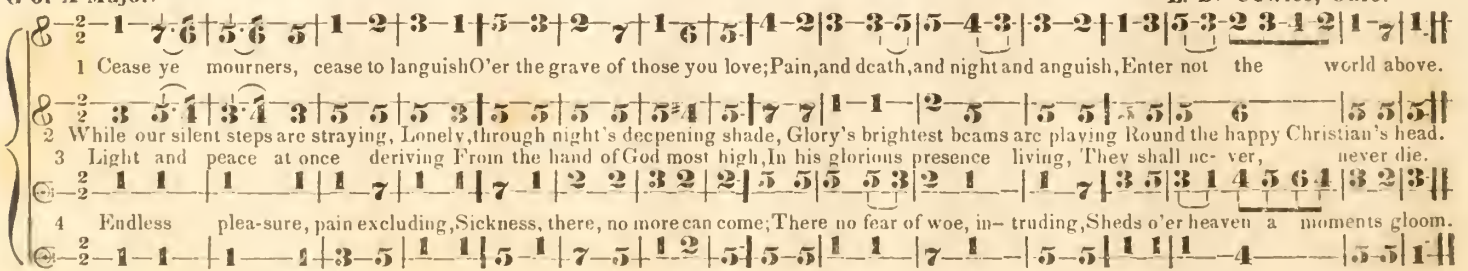
Key of D major.



CECIL. 8s &7s.

G or A Major.

L. D. Cowles, Ohio.



HOPE IN DEATH .....A Dirge.

Eb major. Hartley.

1 Underneath the sod low lying, Dark and drear, Sleepeth one who left in dying, Sorrow here, Yes, thev're ever brooding o'er thee,

2 When the summer moon is shining, Soft and fair, Friends she lov'd in tears are twining Chaplets there. Rest in peace thou gentle spirit,

Eyes that weep; Forms that to the cold grave bore thee, Vigils keep.

Throned above; Souls like thine with God in- her-it Life and love.

WINCHESTER. 7s & 5s.

C major. J. Maxim, Ms.

1 Soldiers of the cross, arise! Lo! your leader from the skies, Waves before you

2 Jesus conquered when he fell, Met and vanquished earth and hell; Now he leads you

3 Onward, then, ye hosts of God! Jesus points the victor's rod—Follow where your

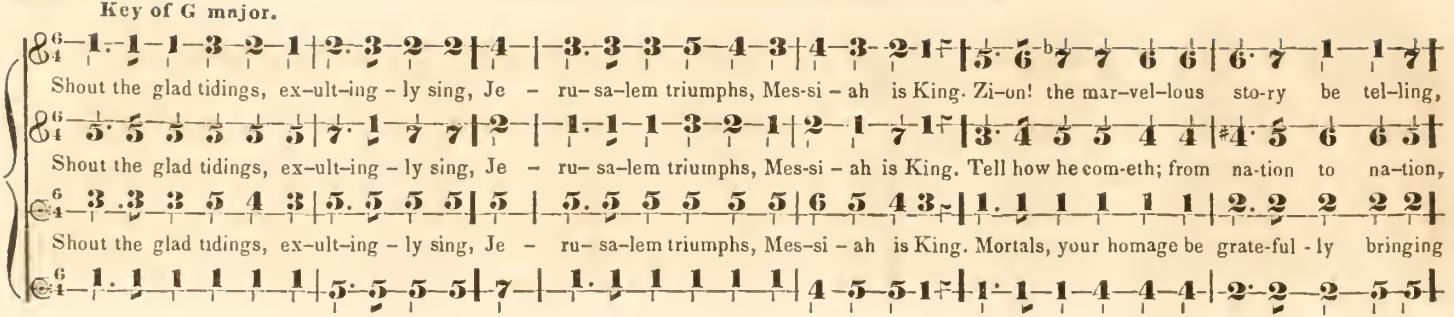
glory's prize, The prize of victory Seize your armor–gird it on; Now the battle will be won: See! the strife will soon be done, Then struggle manfully.

on, to swell The triumphs of his cross Though all the earth and hell appear, Who will doubt and who can fear? "God our strength and shield" is near; We cannot lose our cause.

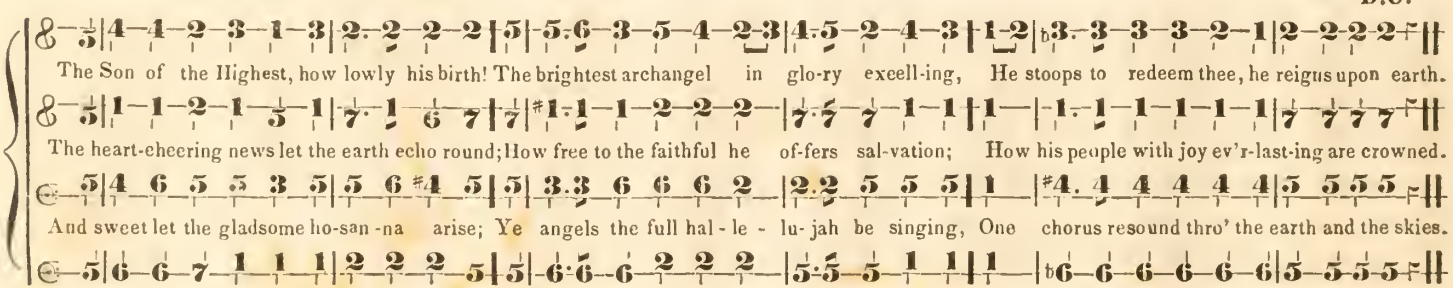
Leader trod; You soon shall see his face. Soon, your enemies all slain, Crowns of glory you shall gain; Rise to join that glorious train. Who shout their Savior's praise.

SHOUT THE GLAD TIDINGS. P. M.

Key of G major.

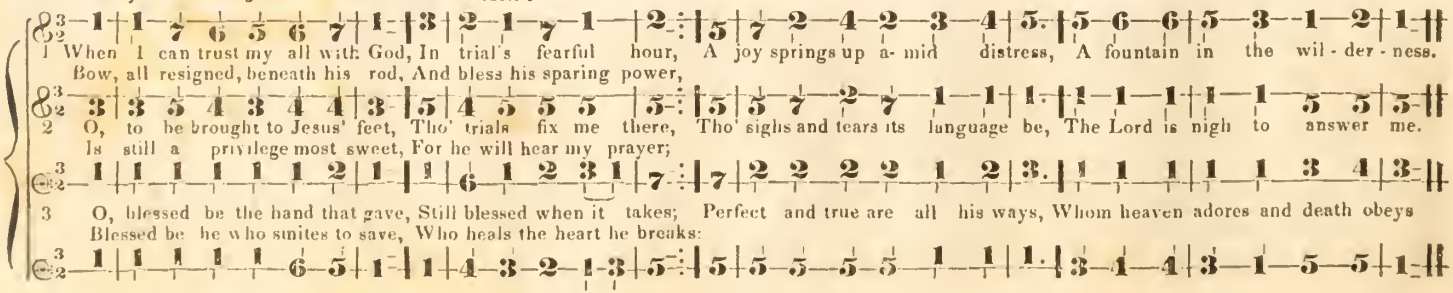


D.C.



ELBONA. C. P. M.

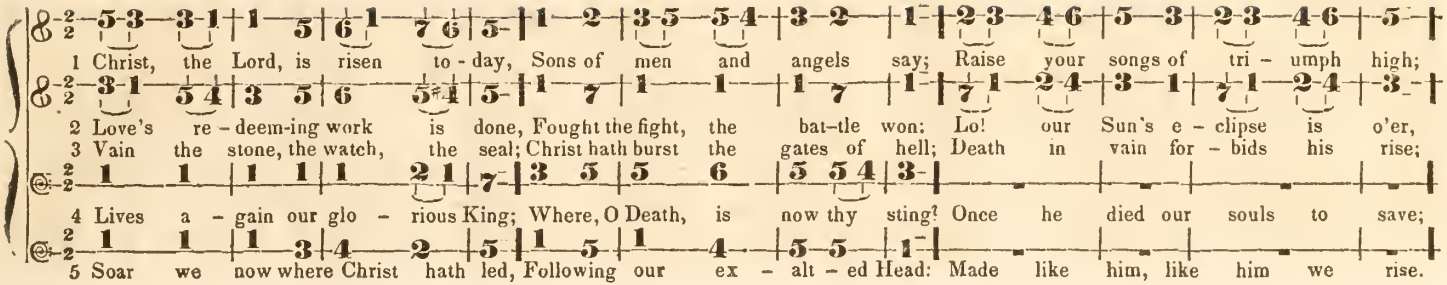
Key of Bb major. Moderate & firm.

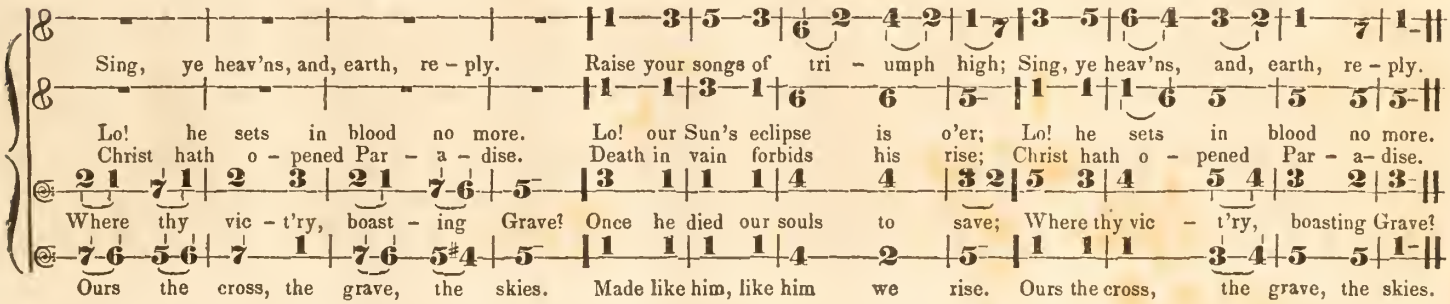


PORTER. 7s.

Key of G major

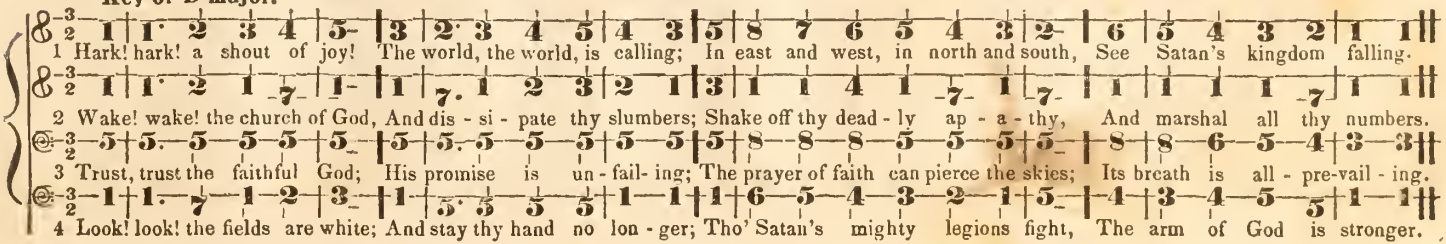
W. D.





ROOM. 6's 7's & 8.

Key of D major.



FOUNTAIN. 8's.

Eb major. M.

1 O thou whose compassionate care Forbids my fond heart to complain, Now graciously teach me to bear The weight of afflic - tion and pain.

2 Tho' cheerless my days seem to flow, Tho' weary and wakeful my nights, What comfort it gives me to know 'Tis the hand of a Father that smites!

3 A tender physi-cian thou art, Who woundest in order to heal, And comfort divine dost impart To soften the anguish we feel.

4 O, let this correction be blest, And answer thy gracious design; Then grant that my soul may find rest In comforts so healing as thine.

BEHOLD THE LAMB OF GOD!

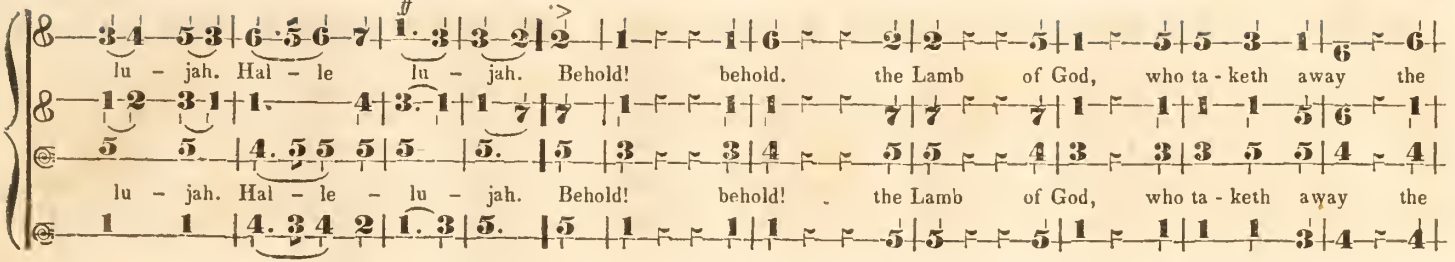
F or G major.

Behold! behold! behold the Lamb of God, behold the Lamb of God, who taketh who taketh a - way the

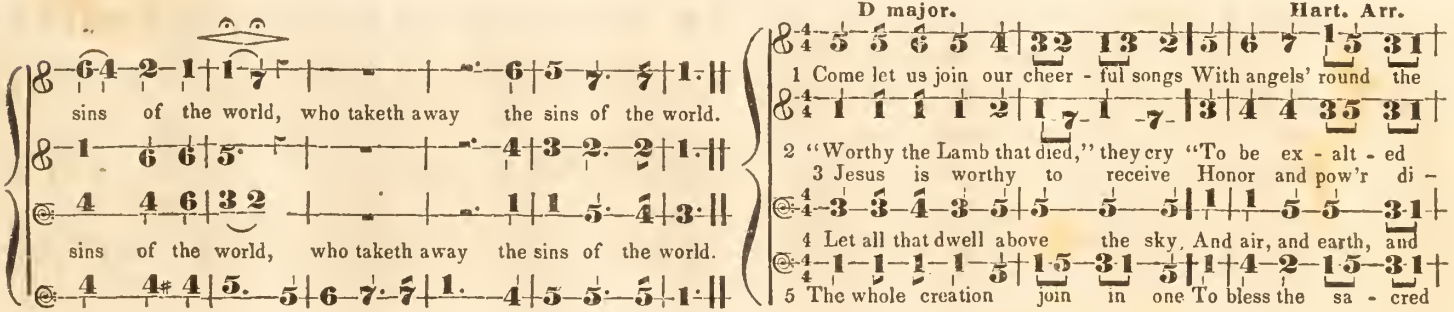
Behold! behold! behold the Lamb of God, behold the Lamb of God, who taketh who taketh a - way the

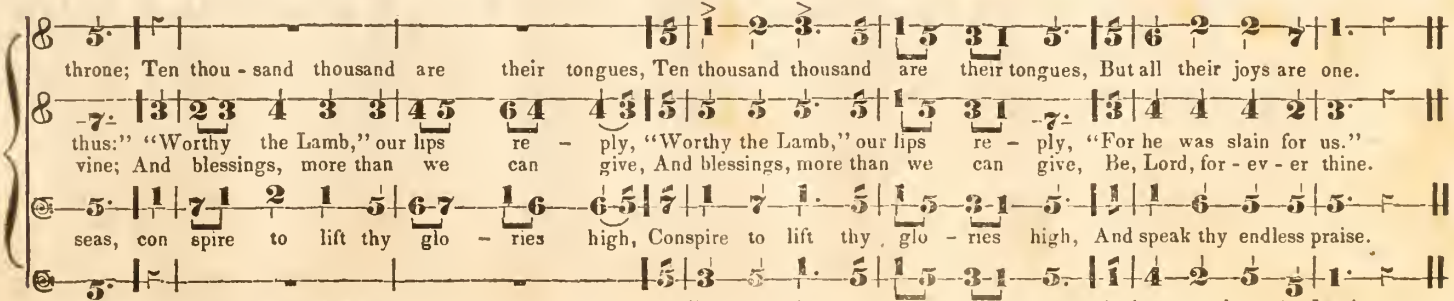
sins of the world, who taketh away who taketh away the sins of the world. Hal - le - lu - jah. Hal - le-

sins of the world, who taketh away who taketh away the sins of the world. Hal - le - lu - jah. Hal - le-


ff
lu - jah. Hal - le lu - jah. Behold! behold. the Lamb of God, who ta - keth away the
lu - jah. Hal - le - lu - jah. Behold! behold! the Lamb of God, who ta - keth away the

JULY. C. M

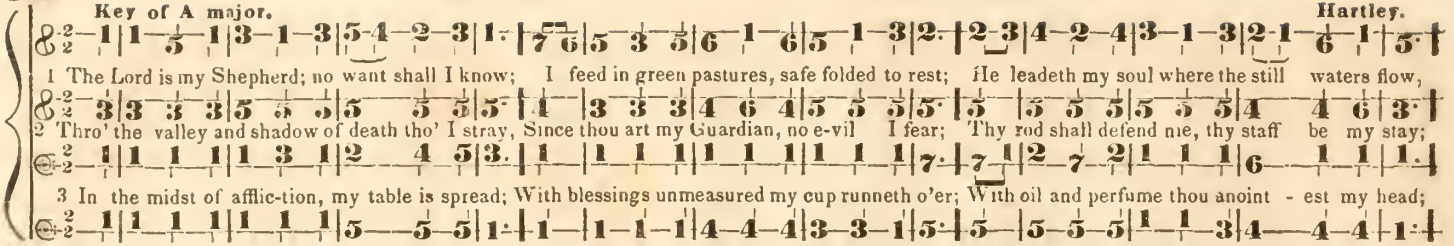

D major.
Hart. Arr.
1 Come let us join our cheer - ful songs With angels' round the
2 "Worthy the Lamb that died," they cry "To be ex - alt - ed
3 Jesus is worthy to receive Honor and pow'r di -
4 Let all that dwell above the sky, And air, and earth, and
5 The whole creation join in one To bless the sa - cred
sins of the world, who taketh away the sins of the world.
sins of the world, who taketh away the sins of the world.


throne; Ten thou - sand thousand are their tongues, Ten thousand thousand are their tongues, But all their joys are one.
thus:" "Worthy the Lamb," our lips re - ply, "Worthy the Lamb," our lips re - ply, "For he was slain for us."
vine; And blessings, more than we can give, And blessings, more than we can give, Be, Lord, for - ev - er thine.
seas, con spire to lift thy glo - ries high, Conspire to lift thy glo - ries high, And speak thy endless praise.
name of Him who sits up - on the throne, Of Him who sits up - on the throne, And to a - dore the Lamb.

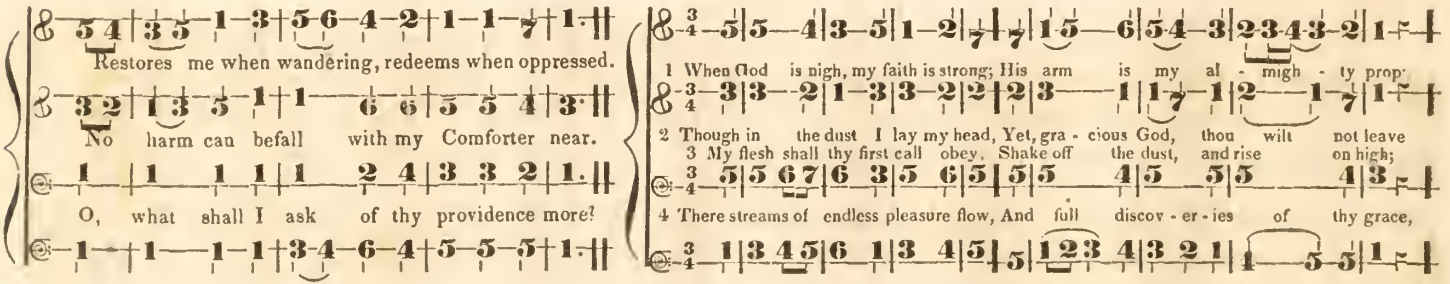
SHAW. 11's.

Key of A major.

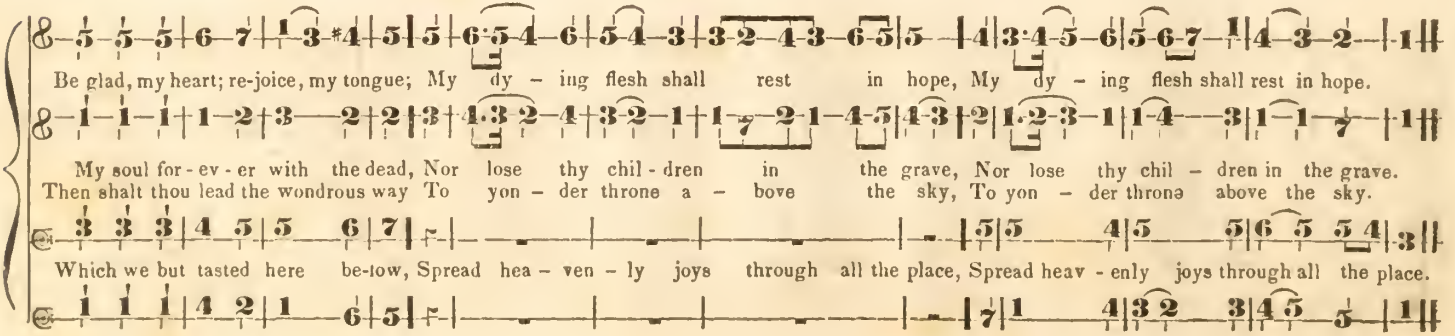
Hartley.



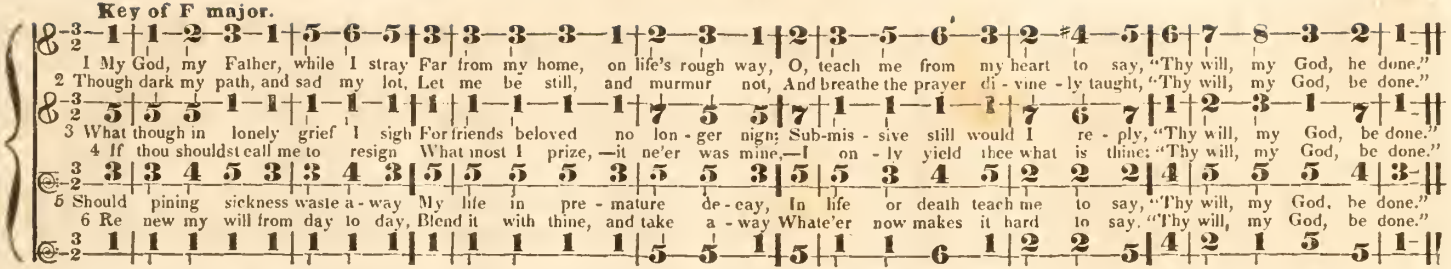
CANADA. L. M.



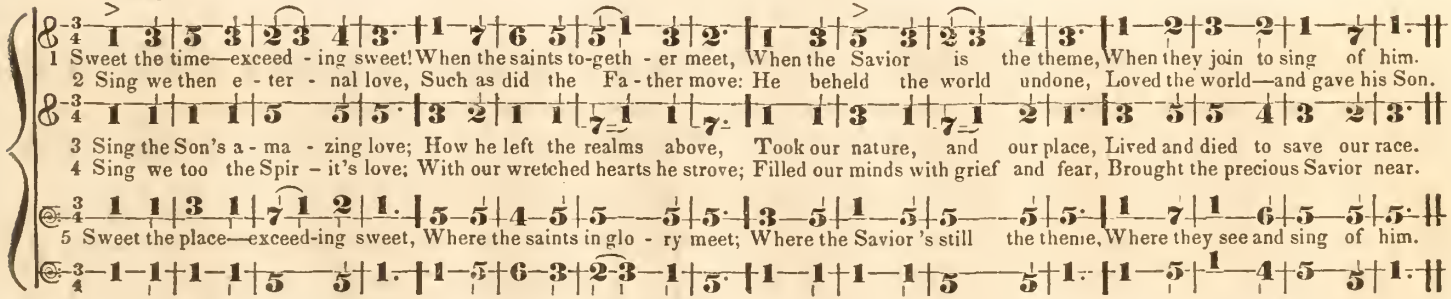
Eb major.



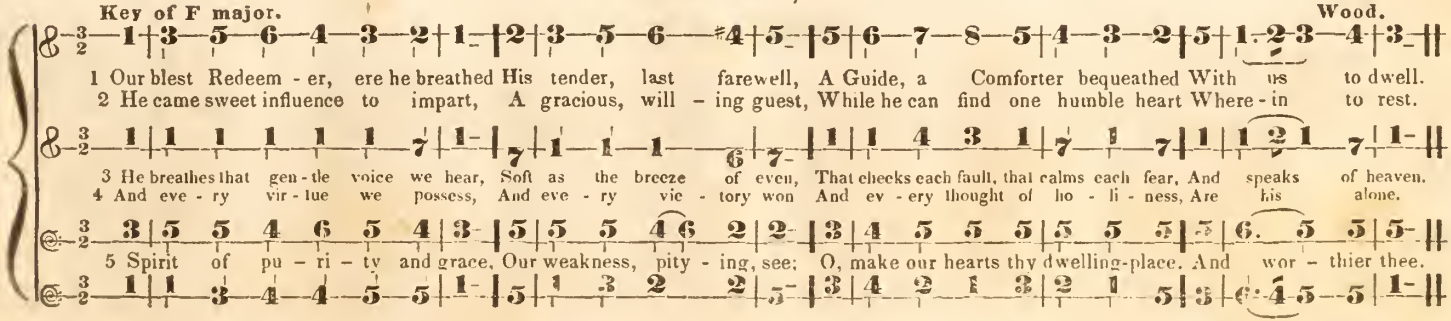
ALVIN. 8's & 6.



AUSTIN. 7's.

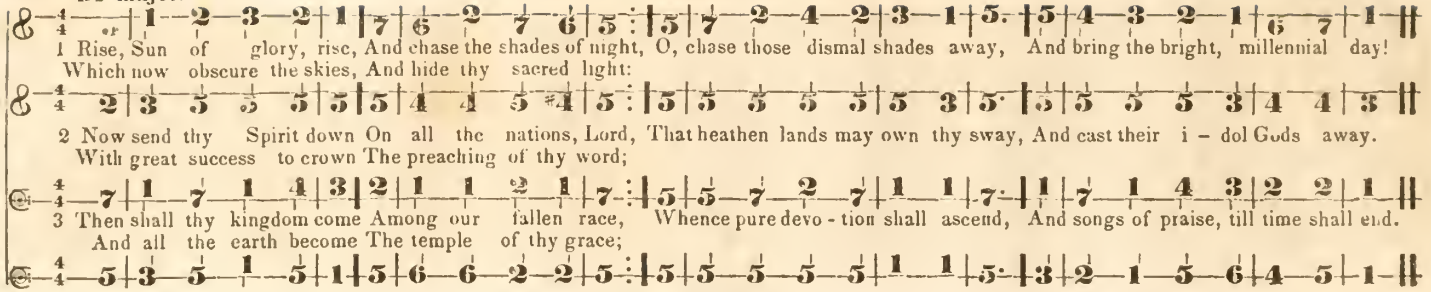


ALBAMIS. 8's, 6 & 4.



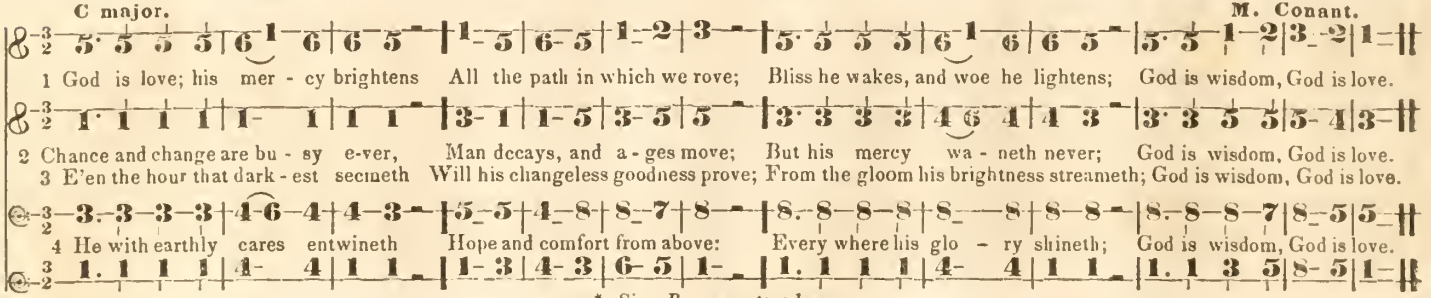
FULLER. H. M.

Bb major.



PROTECTION.* 8's 7's.

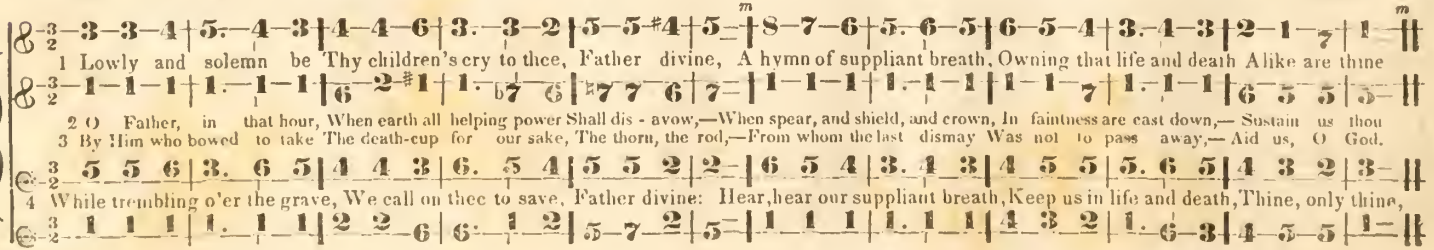
C major. M. Conant.



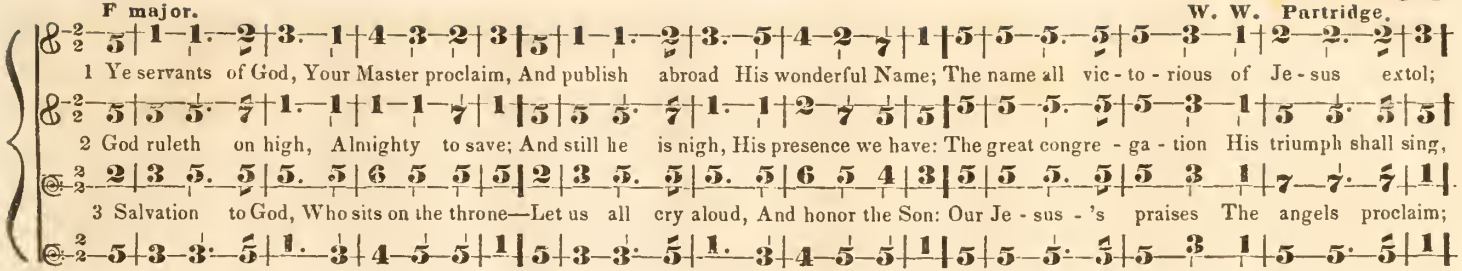
* *Sing Base an octave lower.*

HEBER. 6 & 4's.

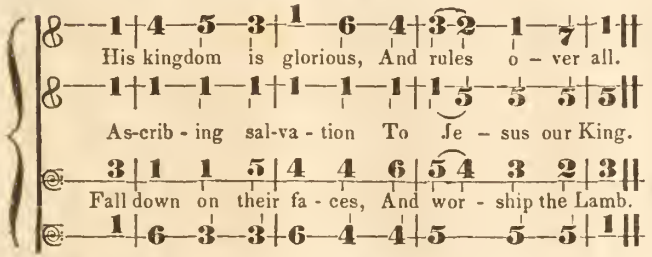
Key of E major. H. W. Day.



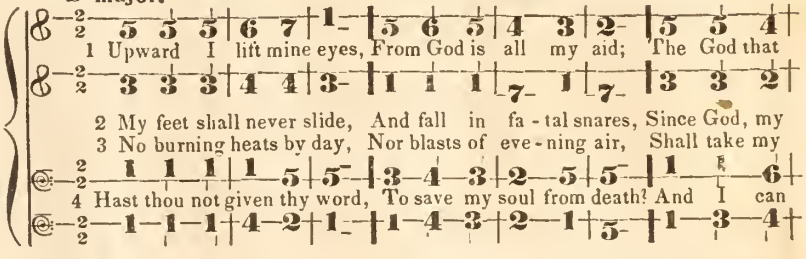
F major. W. W. Partridge.

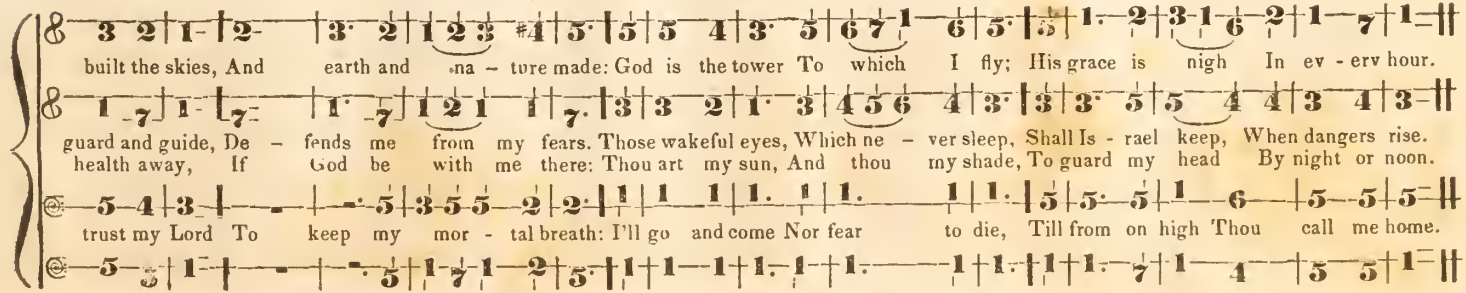


SEYMORE. H. M.



D major.





HARVEST, or THANKSGIVING HYMN.

Key of F. Chorus. Hartley.

1 The God of harvest praise; In loud thanksgiving raise Hand, heart, and voice; The val - leys laugh and sing, For - ests and moun - tains ring, The
2 Of food for man and beast Je - ho - vah spreads a feast, Above, beneath: Ye herds and flocks draw near, Fowls, ye are wel - comed here; His
3 Garden and orchard ground Autumnal fruits have crowned; The vintage glows; Here plen - ty pours her horn. There the full tide of corn, Sway'd
4 The God of harvest praise, Hands, hearts, and voices raise, with sweet accord. From field to gar - ner through, Bear - ing your sheaves a - long, And
5 Yes, bless His ho - ly name, And your loud thanks proclaim Thro' all the earth; To glo - ry in your lot Is come - ly; but be not God's

plains their tribute bring, The streams rejoice. The valleys laugh and sing, Forests and mountains ring, The plains their tribute bring, The streams rejoice
goodness crowns the year For all that breathe. Ye herds and flocks draw near, Fowls, ye are welcomed here; His goodness crowns the year For all that breathe.
by the breath of morn, The land o'erflows. Here plenty pours her horn, There the full tide of corn, Sway'd by the breath of morn, The land o'erflows.
in your harvest song, Bless ye the Lord. From field to garner thro', Bearing your sheaves along, And in your harvest song, Bless ye the Lord.
ben - e - fit forgot A - midst your mirth. To glo - ry in your lot is come - ly; but be not God's ben - e - fit for - got Amidst your mirth.

CHRISTIAN. 7's.

Bb major. M. Conant.

So fades the summer cloud away, So sinks the gale when storms are o'er; So gently shuts the eye of day, So dies a wave a - long the shore.
So fades the summer cloud away, So sinks the gale when storms are o'er; So gently shuts the eye of day So dies a wave a - long the shore.

CLEAVELAND.* 8, 7, & 4.

D major. Rather slow. Wood.

1 Come, thou soul-transforming Spirit, Bless the sower and the seed; Let each heart thy grace in-her - it; Raise the weak, the hungry feed
From the gospel, From the gospel Now supply thy people's need.

2 O, may all enjoy the blessing Which thy word's designed to give; Let us all, thy love possessing, Joy - ful - ly the truth receive,
And for - ev- er, And for - ev - er To thy praise and glory live.

* *Sing Tenor and Base an octave lower.*

CRUCIFIXION. 8's, 7's, & 4.

D major. Slowly. *p* *ff*

1 Hark! the voice of love and mercy Sounds aloud from Cal - vary: See! it rends the rocks asunder, Shakes the earth, and veils the sky:
"It is finished!" "It is finished!" Hear the dy - ing Saviour cry.

2 "It is finished!" O, what pleasure Do these charming words afford! Heavenly blessings, without measure, Flow to us thro' Christ the Lord:
"It is finished!" "It is finished!" Saints, the dy - ing words record.

3 Tune your harps anew, ye seraphs; Join to sing the pleasing theme: All in earth and heaven uniting, Join to praise Immanuel's name:
Halle - lujah! Hal - le-lu-jah! Glory to the bleeding Lamb!

ASCENSION. 7's.

D major.

1 "Wide, ye heavenly gates, unfold, Closed no more by death and sin; Lo! the conquering Lord behold; Let the King of glo - ry in."
2 Hark! th' angel - ic host inquire, "Who is he, th' almigh - ty King?" Hark again! the answering choir Thus in strains of triumph sing:—
3 "He whose powerful arm, alone, On his foes de - struc - tion hurled; He who hath the vic - tory won; He who saved a ruined world;—
4 "He who God's pure law fulfilled; Jesus, the in - car - nate Word; He whose truth with blood was seal'd; He is heaven's all - glorious Lord."
5 "Who shall up to that abode Follow in the Saviour's train?" "They who in his cleansing blood Wash a - way each guil-ty stain.

O GIVE THANKS. Anthem for Thanksgiving.

Key of Eb major. Chorus. Duett. Chorus.

1 Give thanks, give thanks un - to the Lord; give thanks, give thanks un - to the Lord, For he is good, is good. For he is good, is good.

2 Give thanks, give thanks un - to the Lord; give thanks, give thanks un - to the Lord, For he is good, is good. For he is good, is good

Soprano and Second duett. Bass and Tenor duett. Solo.

2 For his mer- cy en-du - reth, en- du - reth for - ev - er, For his mercy en-du - reth for-ev - er. His mercy en-du - reth, en-du - reth forev - er.

Duett. Chorus.

his mer-cy en - du - reth, en - du - reth for - ev - er, his mercy en - du-reth, en - du- reth for - ev-er. Give thanks,give thanks un - to the

his mer-cy en - du - reth, en - du - reth for - ev - er, his mercy en - du-reth, en - du- reth for- ev-er. Give thanks,give thanks un - to the

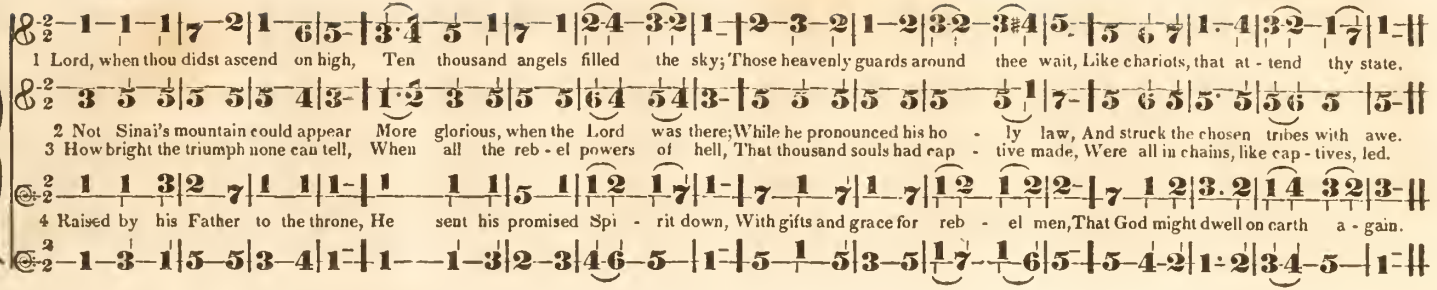
forte.

Lord; give thanks, give thanks un - to the Lord, A - men, A - men, A - men Amen, A men.

Lord; give thanks, give thanks un - to the Lord, A - men, A - men, A - men, Amen, A - men.

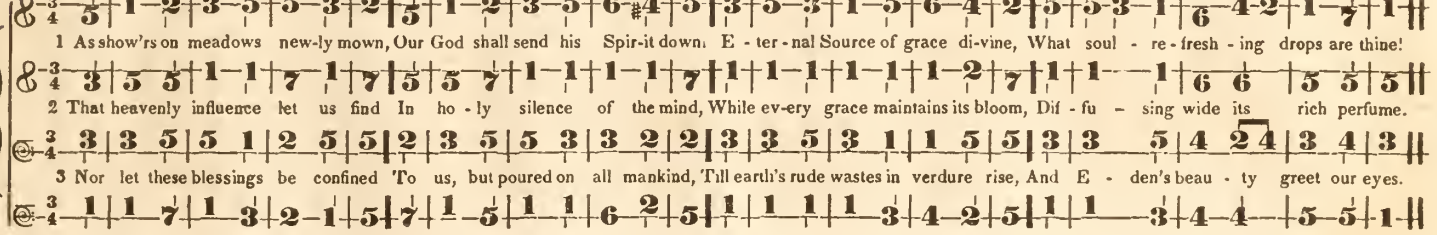
BEAVER STREET. L. M.

B♭ major. H. S. Merriam.



DEHY. L. M.

G major.

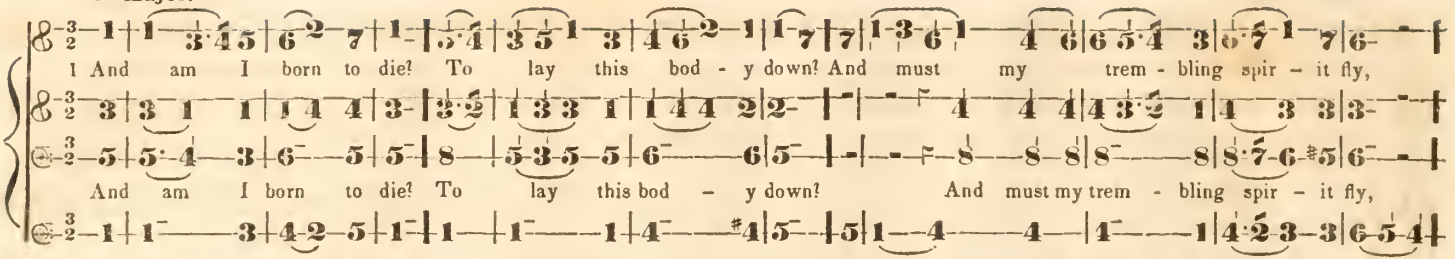


WEBSTER. L. M.

A major.

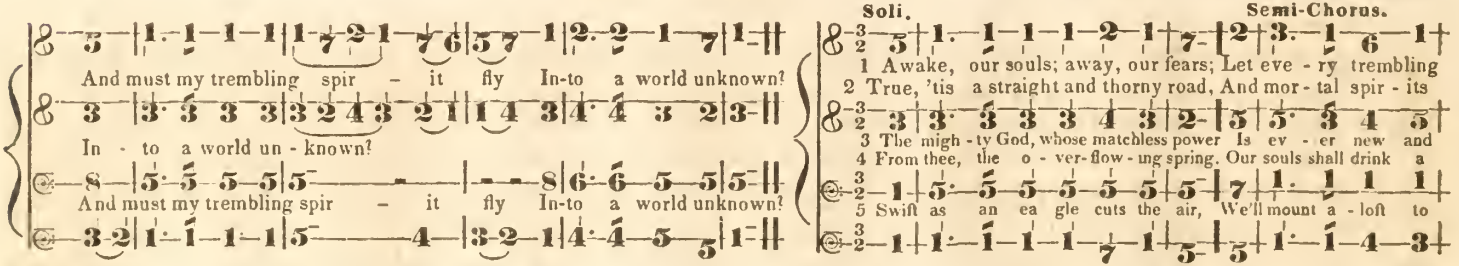
WARREN. S. M.

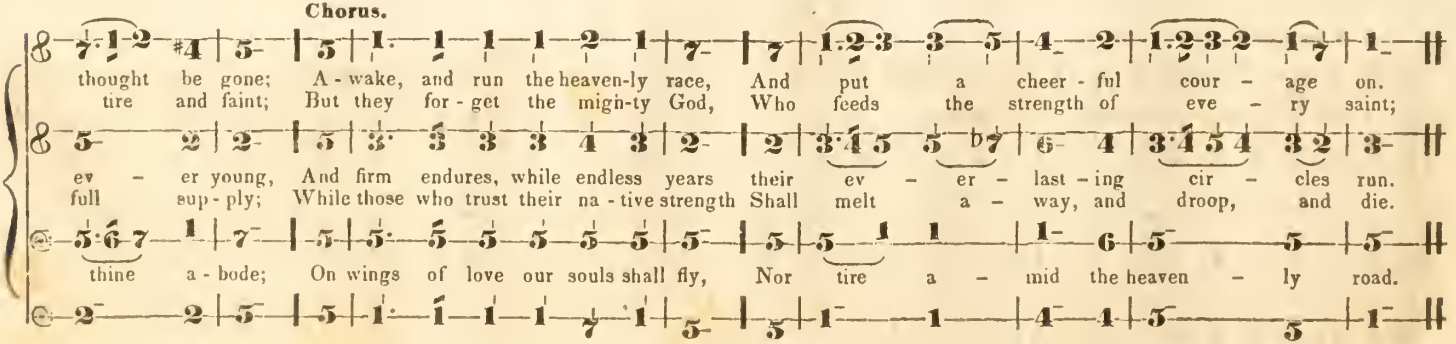
D major.



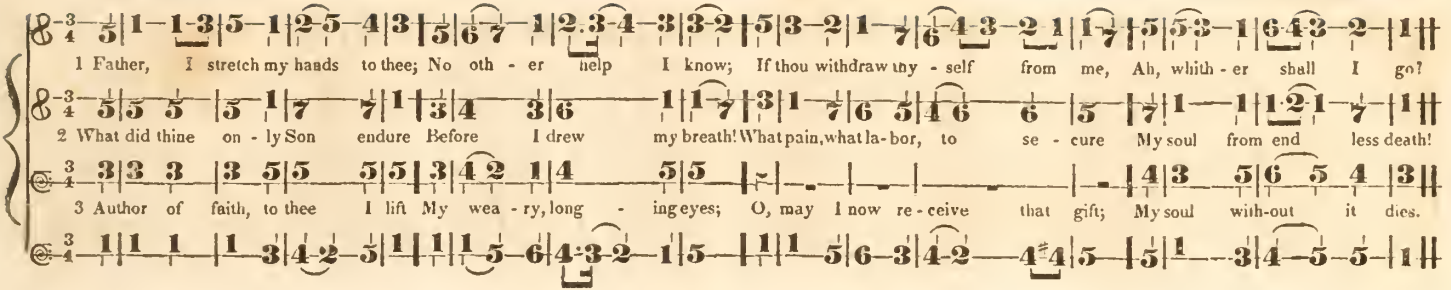
STILLWATER. L. M. Baker Family.

C major.



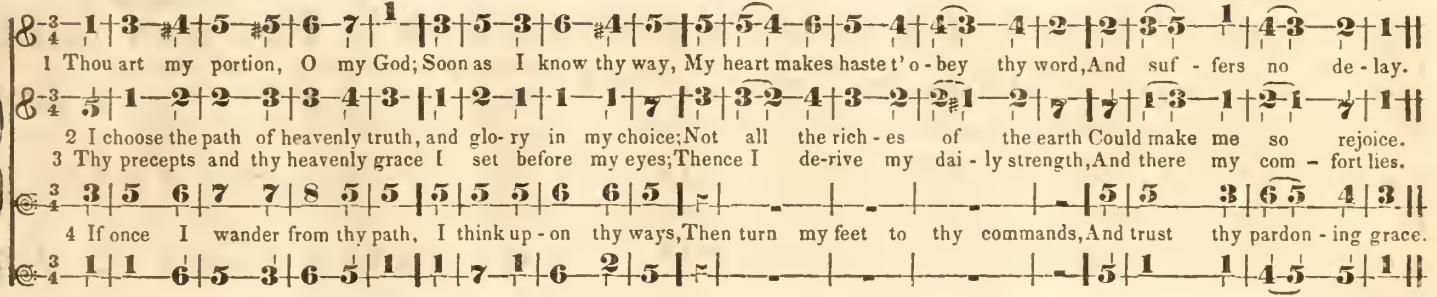
Chorus.

HYDE. C. M.

G major. Trio. Chorus.



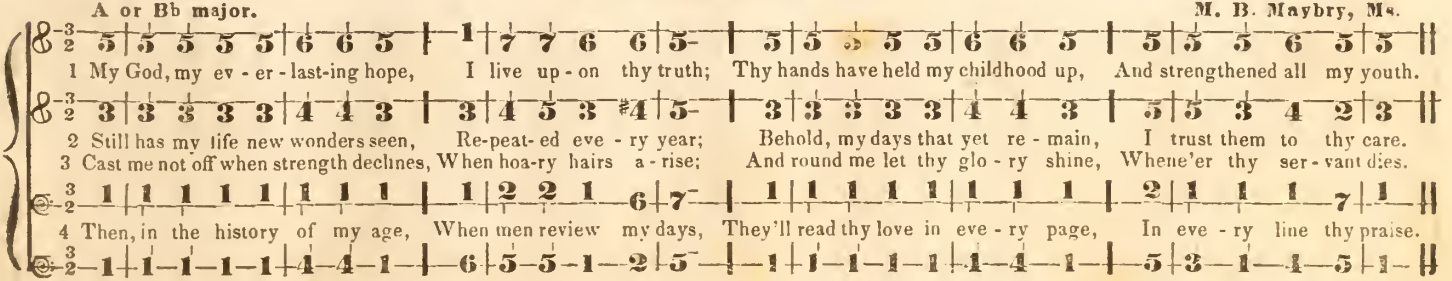
MONDAY. C. M.

F major. Wm. Shew. Ar.



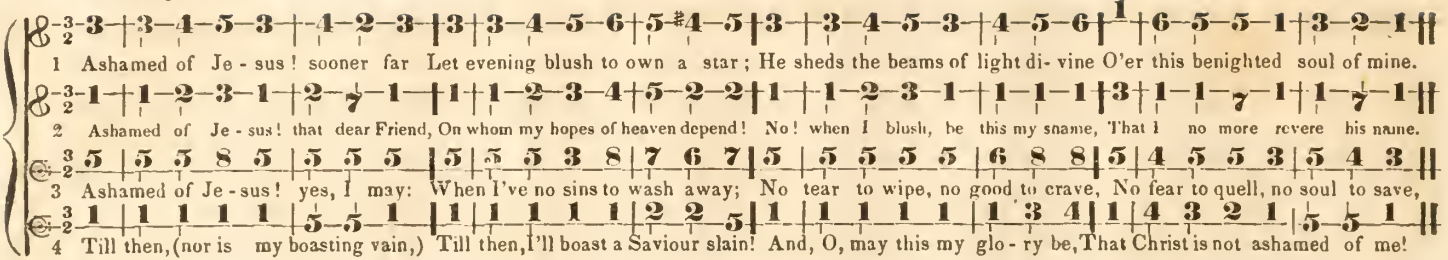
GIFFORD. C. M.

A or Bb major. M. B. Maybry, Ms.



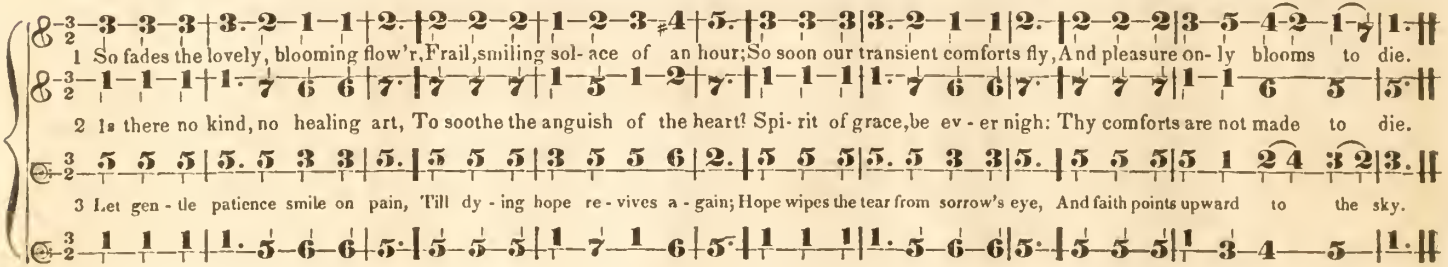
CONANT. L. M.

Eb Major.



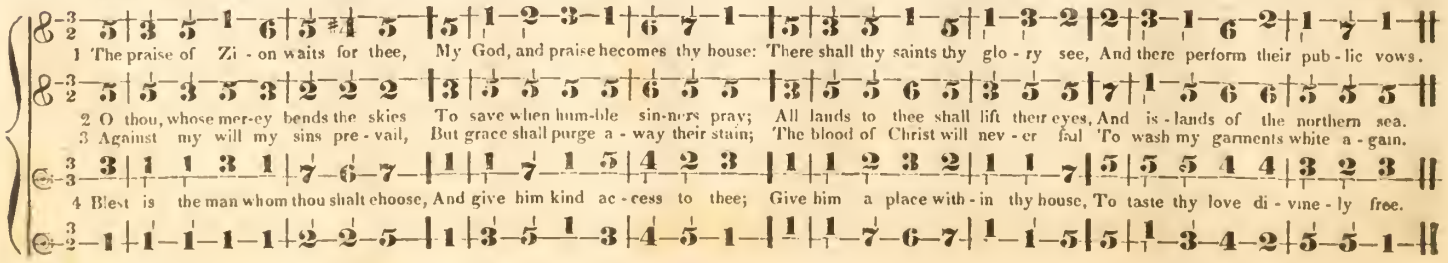
MARSHAL. L. M. Funeral Occasion.

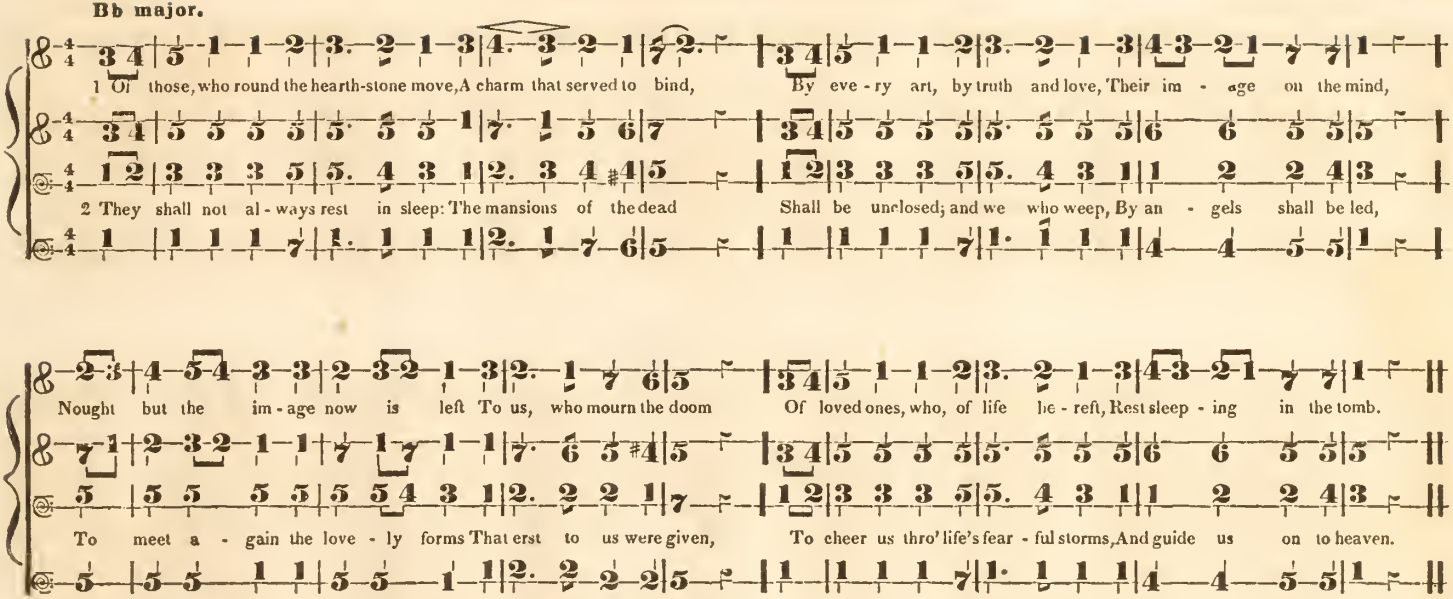
F. Major. *Gently.* M. Conant, N. Y.



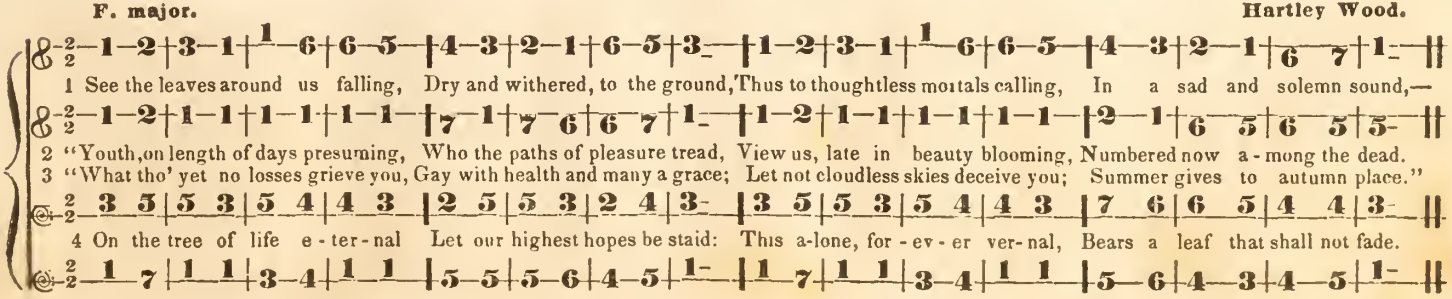
HILLSBURGH. L. M.

Bb major. N. P. Bassett.



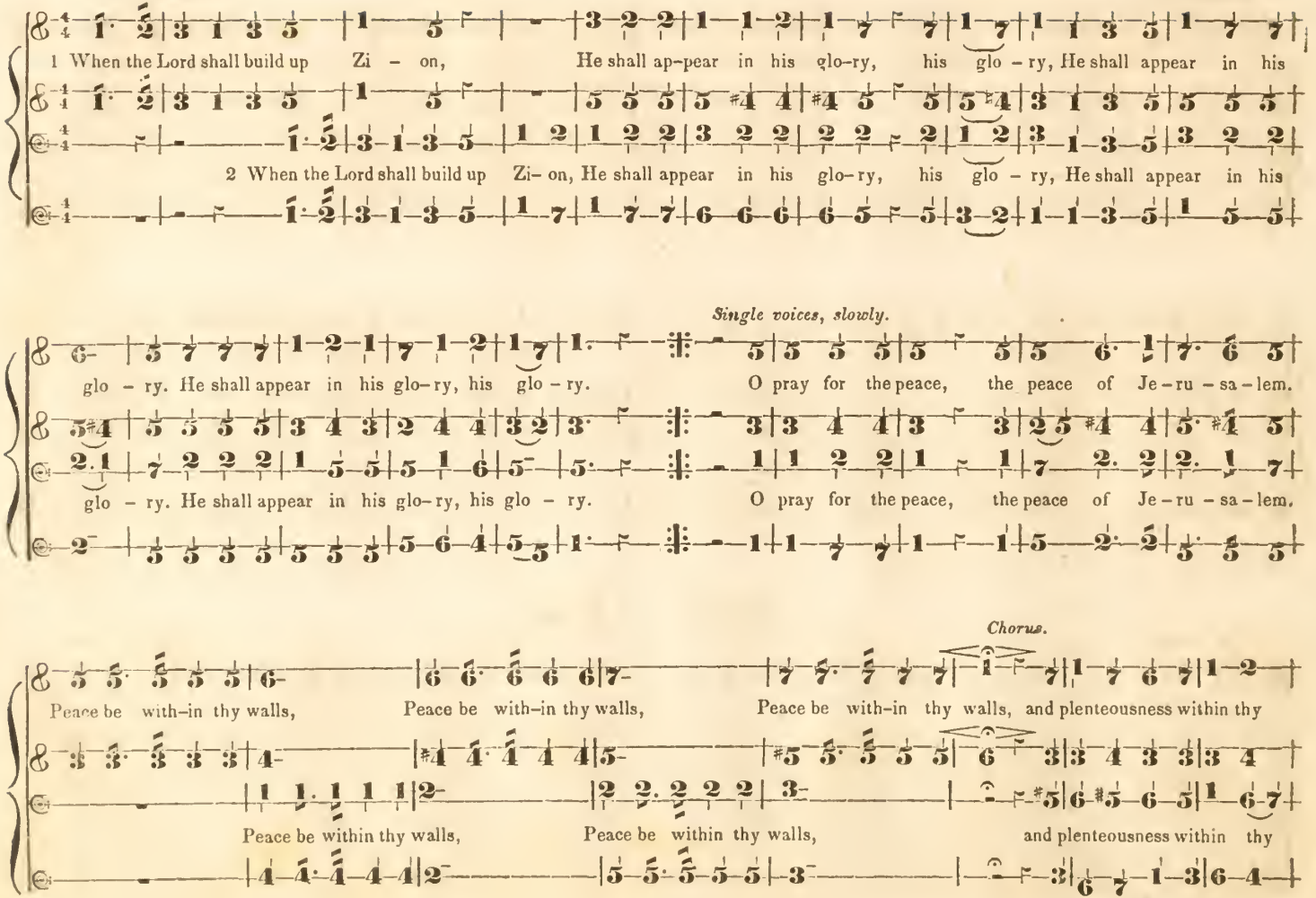

Bb major.
1 Of those, who round the hearth-stone move, A charm that served to bind, By eve - ry art, by truth and love, Their im - age on the mind,
2 They shall not al - ways rest in sleep: The mansions of the dead Shall be unclosed; and we who weep, By an - gels shall be led,
Nought but the im - age now is left To us, who mourn the doom Of loved ones, who, of life be - reft, Rest sleep - ing in the tomb.
To meet a - gain the love - ly forms That erst to us were given, To cheer us thro' life's fear - ful storms, And guide us on to heaven.

FRIDAY. 8s & 7s.

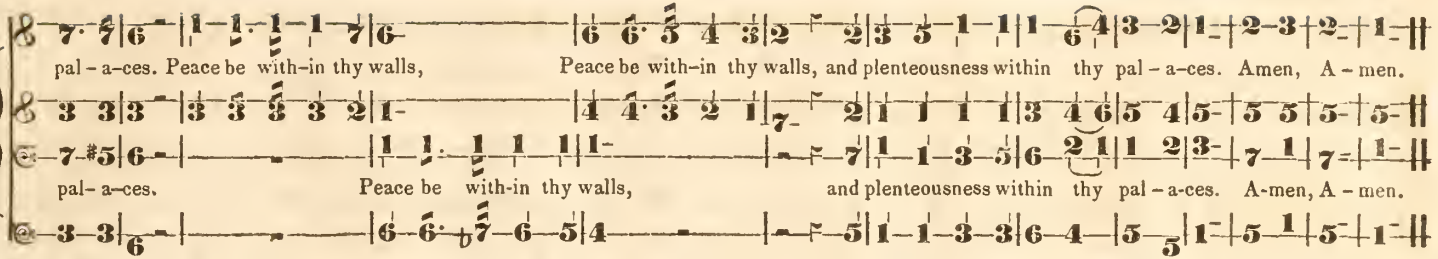

F. major.
Hartley Wood.
1 See the leaves around us falling, Dry and withered, to the ground, Thus to thoughtless mortals calling, In a sad and solemn sound,—
2 "Youth, on length of days presuming, Who the paths of pleasure tread, View us, late in beauty blooming, Numbered now a - mong the dead.
3 "What tho' yet no losses grieve you, Gay with health and many a grace; Let not cloudless skies deceive you; Summer gives to autumn place."
4 On the tree of life e - ter - nal Let our highest hopes be staid: This a-lone, for - ev - er ver - nal, Bears a leaf that shall not fade.

DEDICATION ANTHEM.

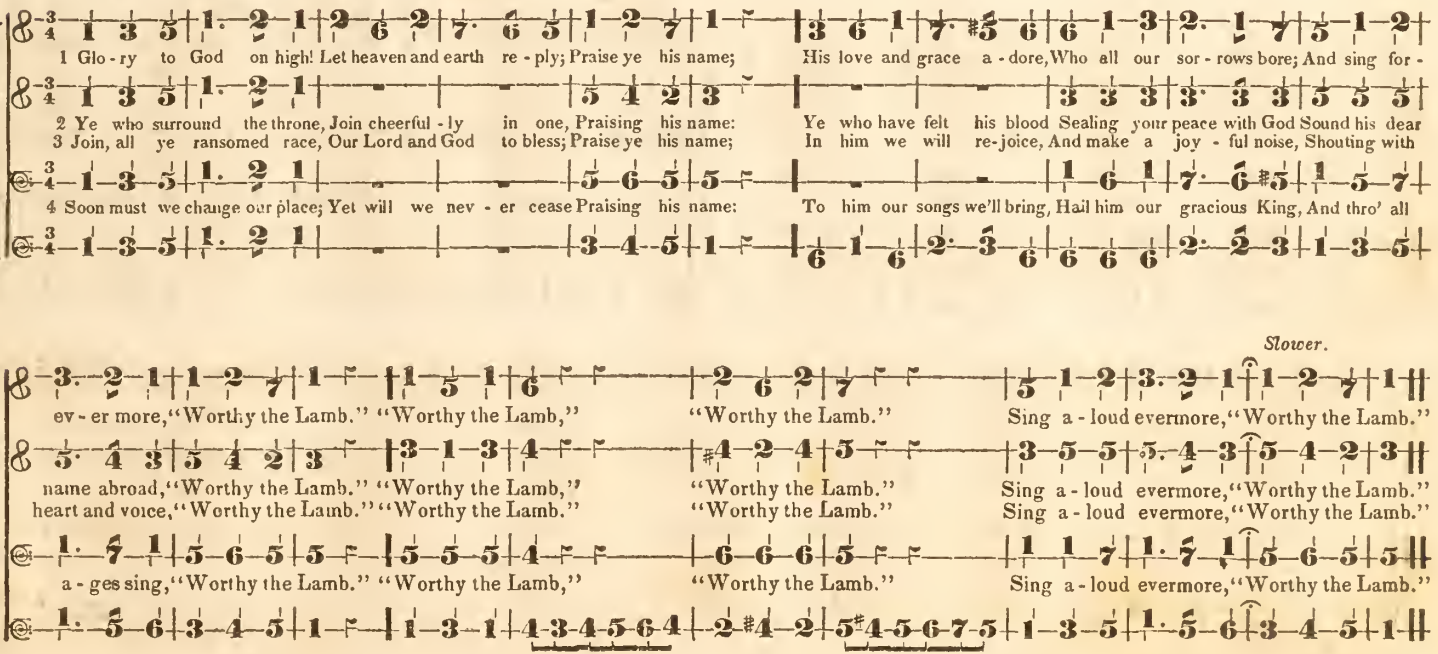
C or D major.

COLE.

Single voices, slowly.

Chorus.



BERMONDSEY. 6s & 4s.

D major.

OLD TUNE. L. M.

A major. Lively. cres m Ar.

1 What are those soul - re - vi - ving strains, Which ech - o thus from Sa - lem's plains? What anthems loud, and louder still, So sweetly sound from
2 Lo! 'tis an in - fant cho - rus sings Ho - san - na to the King of kings: The Saviour comes! and babes proclaim Sal - va - tion sent in
3 Nor these alone their voice shall raise, For we will join this song of praise; Still Israel's children forward press To hail the Lord their
4 Mes - si - ah's name shall joy impart A - like to Jew and Gen - tile heart: He bled for us, he bled for you, And we will sing ho -
5 Proclaim ho - san - nas loud and clear; See David's Son and Lord ap - pear! All praise on earth to him be given, And glo - ry shout through

Zi - on's hill? So sweetly sound from Zi - on's hill!
Je - sus' name. Sal - va - tion sent in Je - sus' name.
Righteousness. To hail the Lord their right - eousness.
san - na too. And we will sing ho - san - na too.
high - est heaven. And glo - ry shout through high - est heaven.

DIGBY. 8s & 7s, Odd.

C or D major. R. S. BENNISON, *St. Johns, N. B.* Ar.

1 Thro' the day thy love has spar'd us, Wearied we lie down to rest;
Thro' the si - lent watches guard us, Let no foe our peace mo-lest.
Thro' the day thy love has spared us, Wearied we lie down to rest;
Thro' the si - lent watches guard us, Let no foe our peace molest.

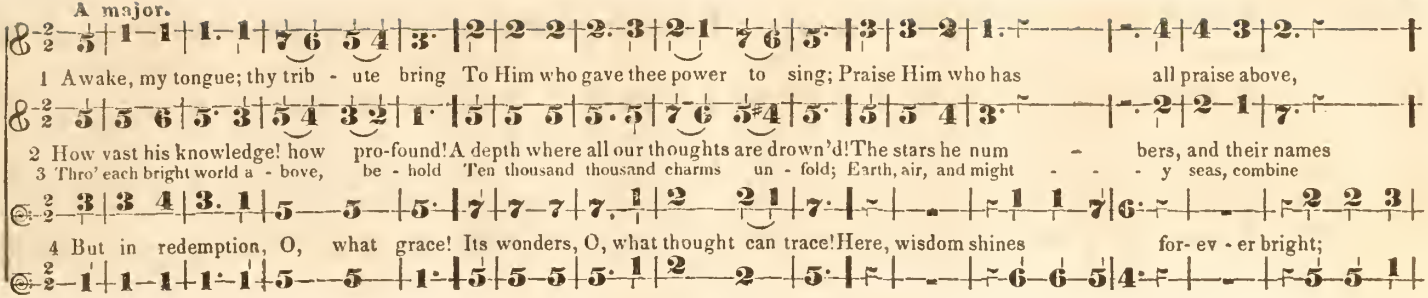
Pia. For.

Saviour, thou our guardian be; Sweet it is to trust in thee. Sa - viour, thou our guard - ian be; Sweet it is to trust in thee.
Saviour, thou our guardian be; Sweet it is to trust in thee. Sa - viour, thou our guard - ian be; Sweet it is to trust in thee.

*These last three notes may be sung an octave below

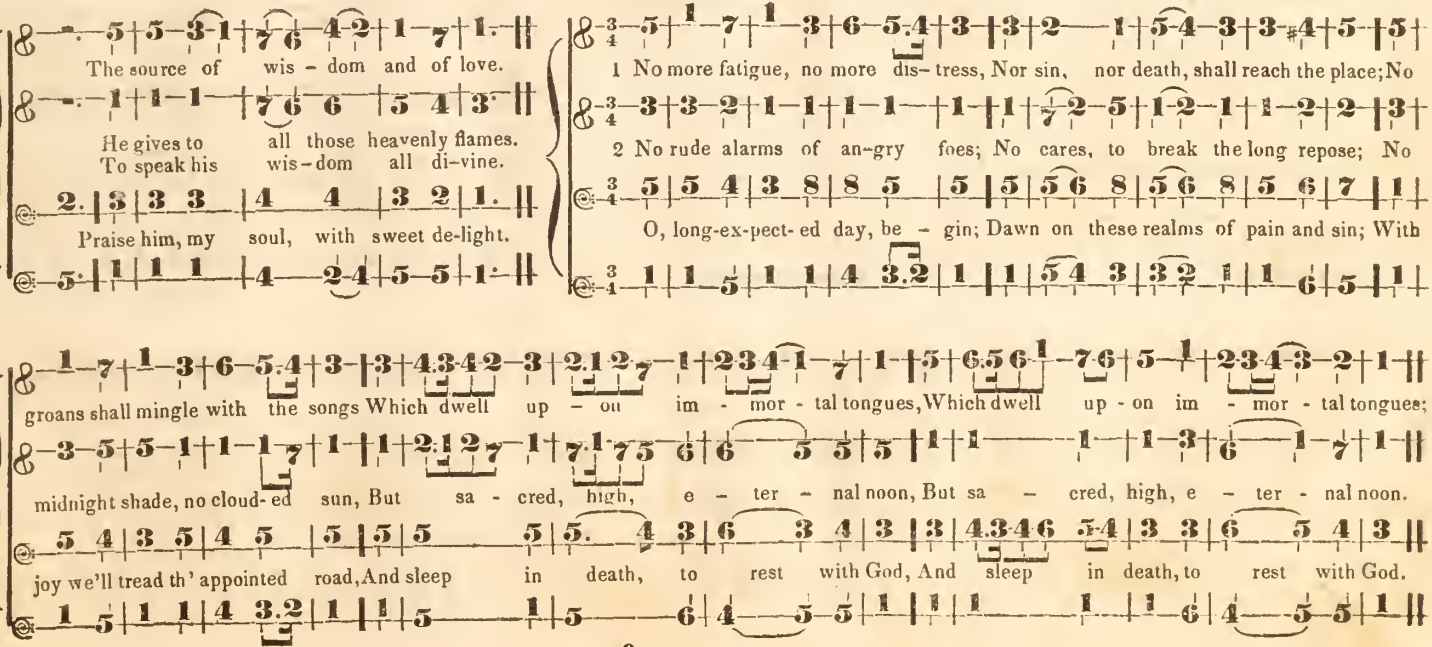
DORCHESTER. L. M.

A major.



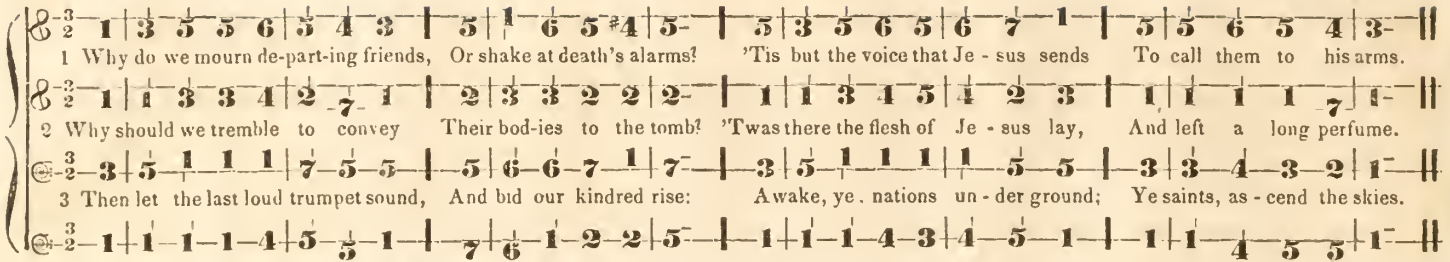
SURRY. L. M.

Eb major.

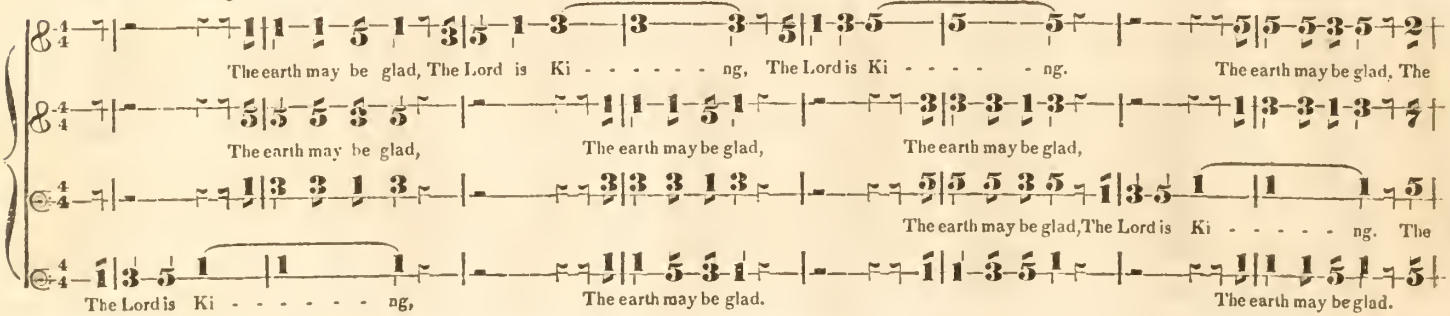
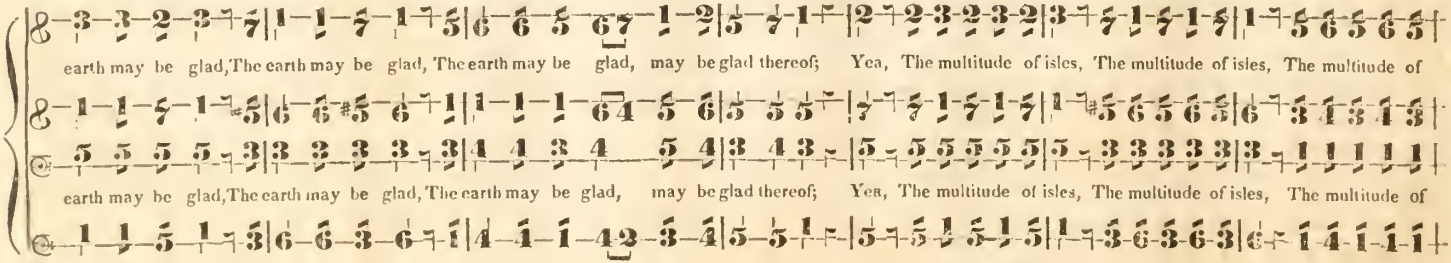


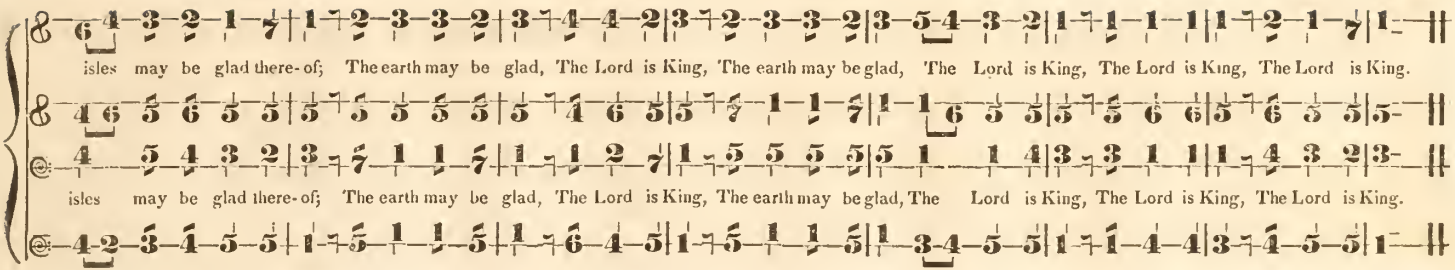
OPE. C. M.

D major. B. C. HILL.



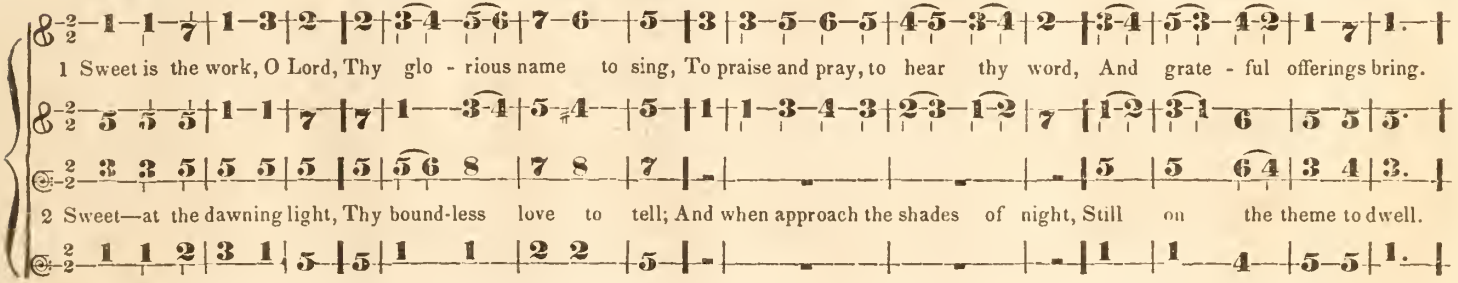
THE LORD IS KING. Anthem.

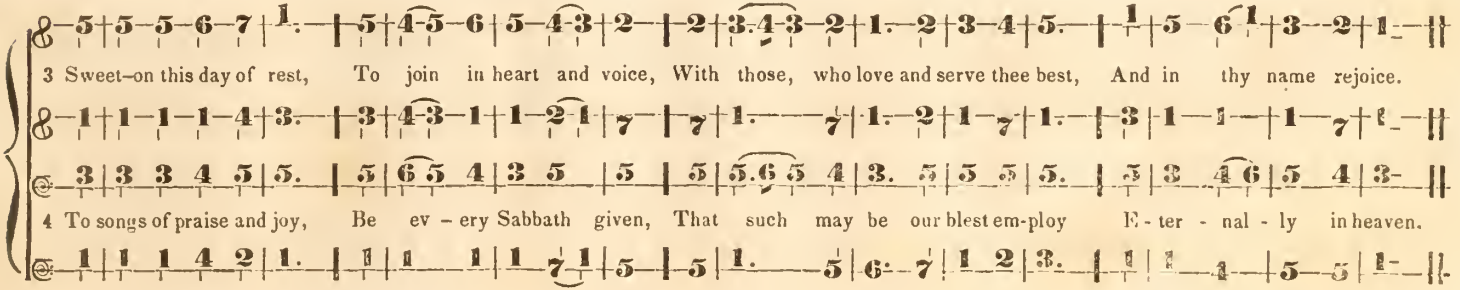
A or Bb major. Dr. CHAPPELL.





ZION. C. M. Double.

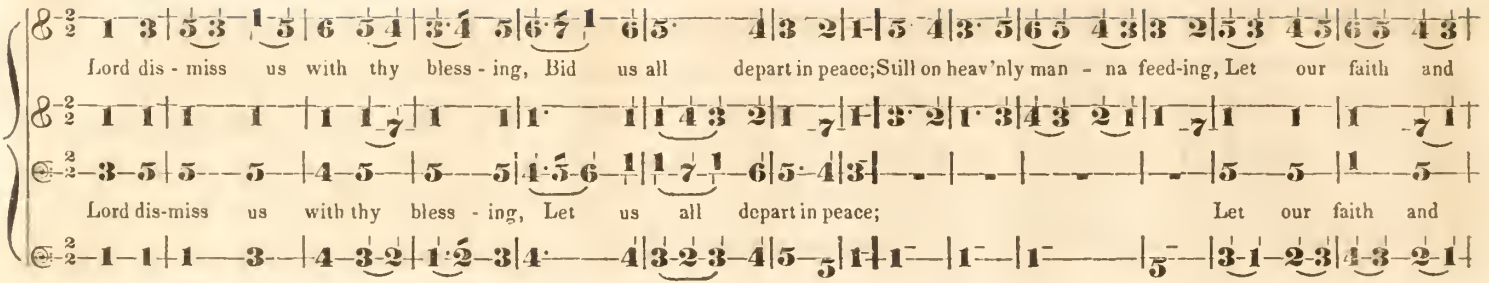
F major.

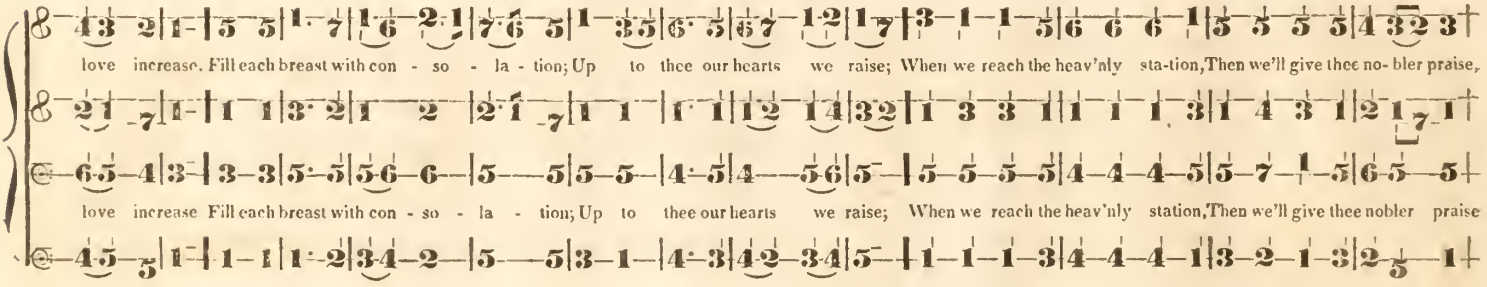




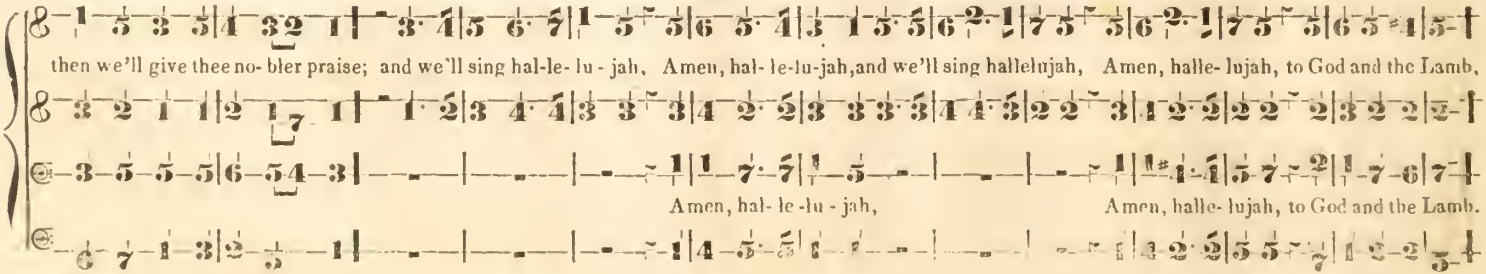
DISMISSION.

D major. *soli.* *chorus.* COLE.



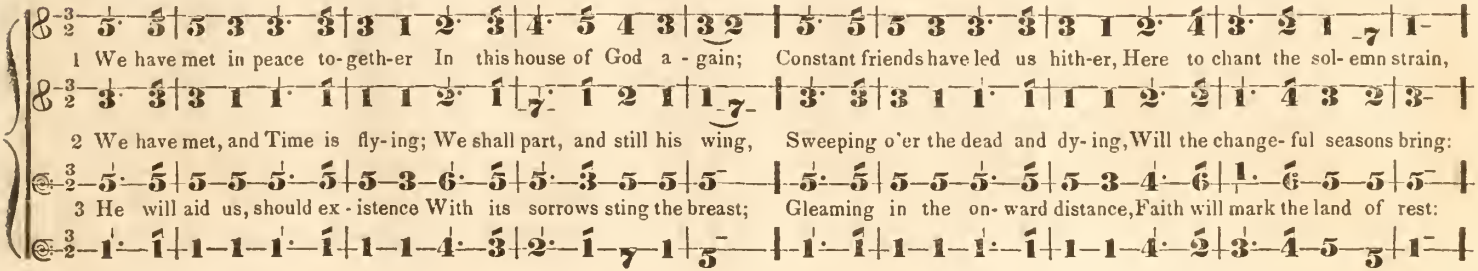


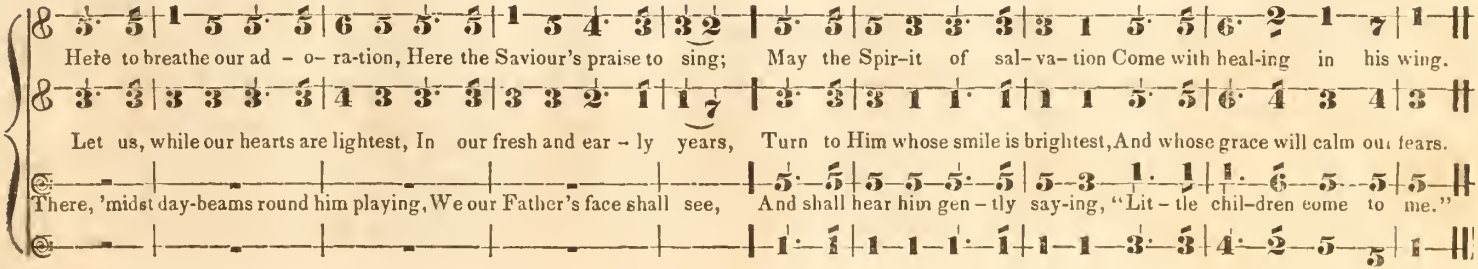
soli. *chorus.* *soli.* *chorus.*



HOLMES. 8s & 7s.

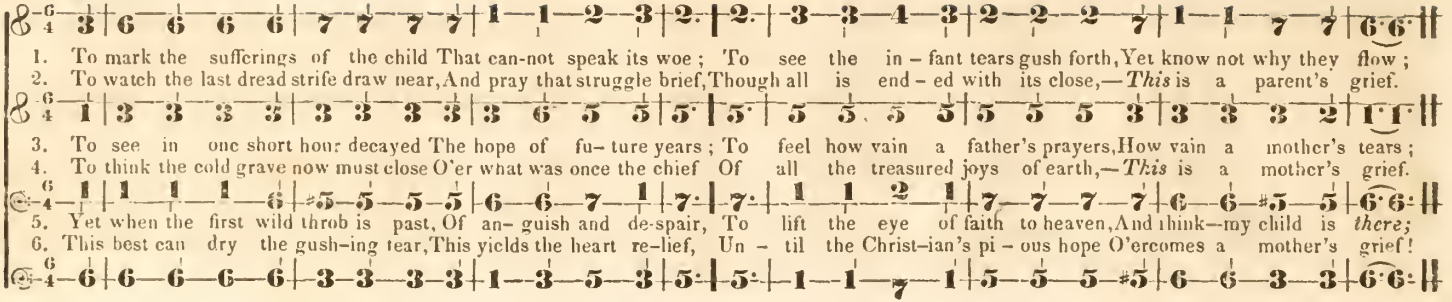
D major. COOK, Ms.





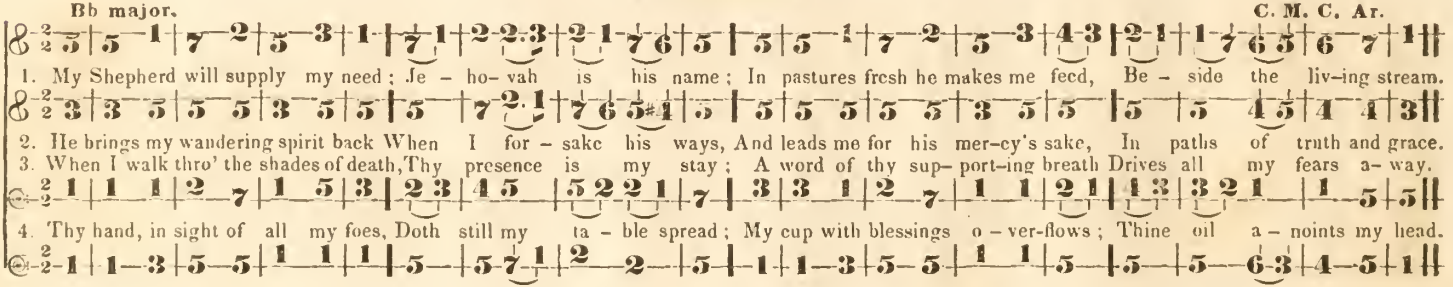
PARENT'S GRIEF. C. M.

A Minor. Do on C.



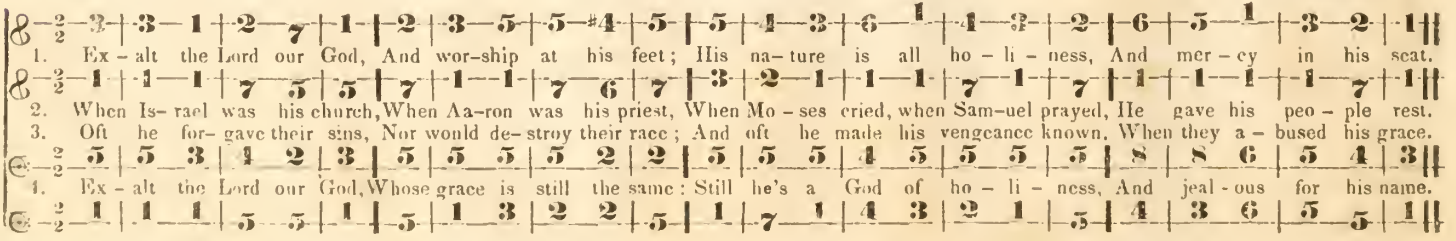
DANTON. C. M.

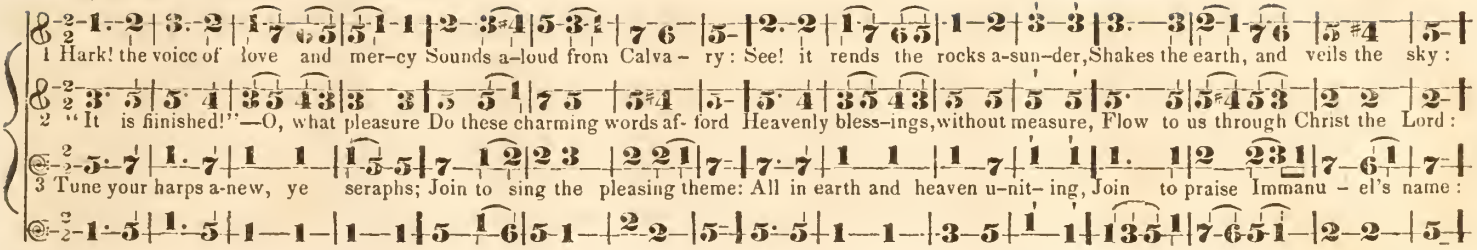
Bb major. C. M. C. Ar.



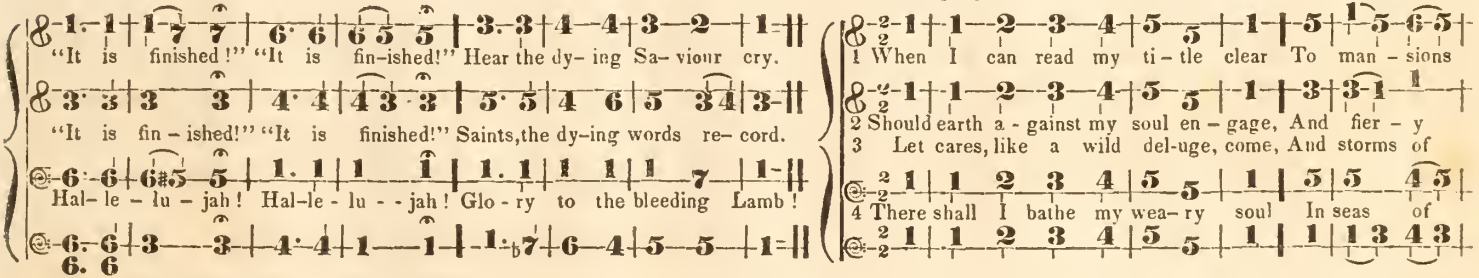
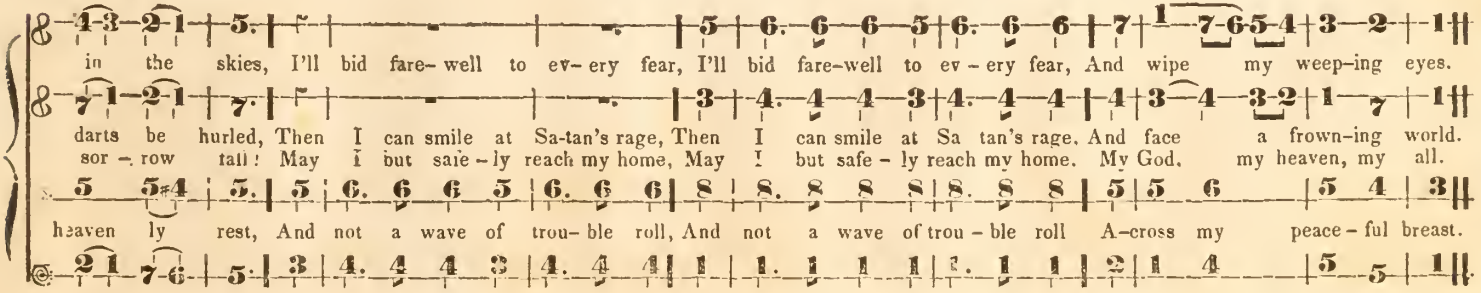
BOYLSTON HALL. S. M.

E major. Hartley.



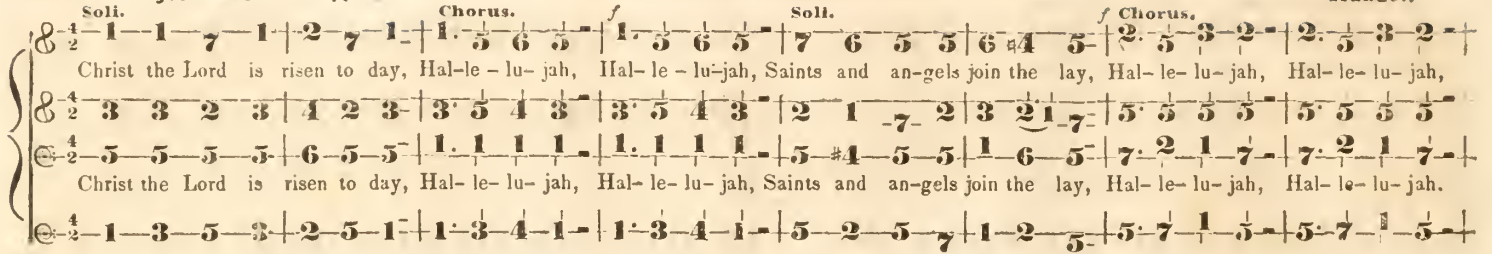
A, B♭ or C major. Slow and firm.

WHEN I CAN READ MY TITLE. C. M.

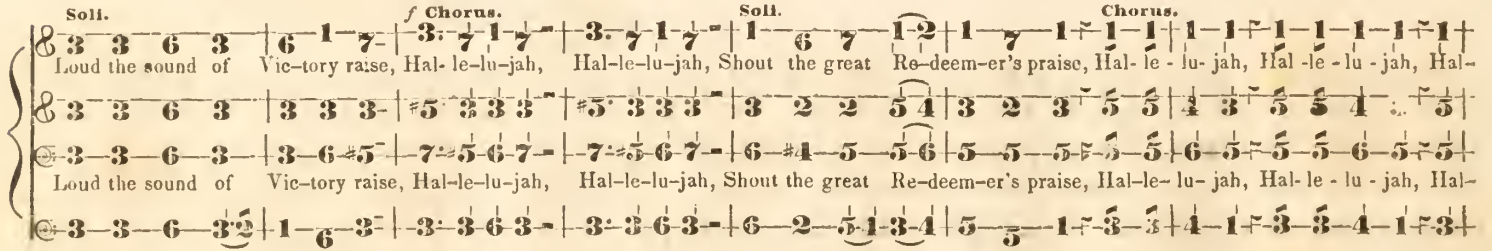
E major. Wood.



SABBATH MORNING, OR EASTER HYMN.*

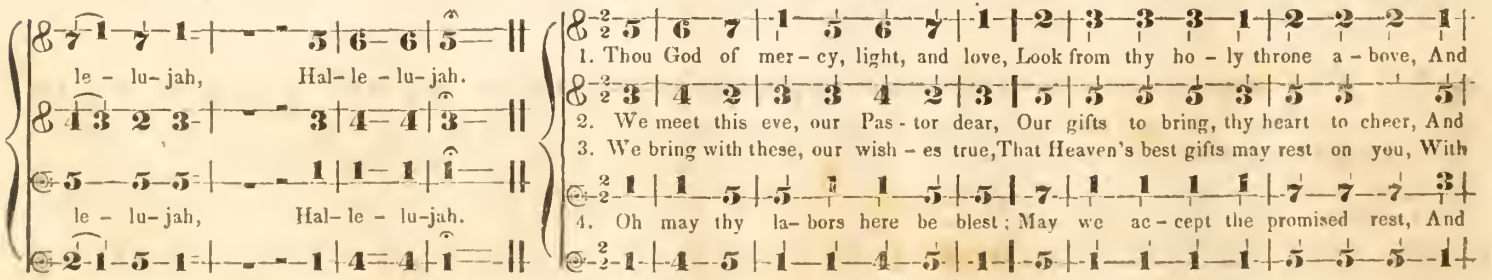
D major. Moderately. Handel.





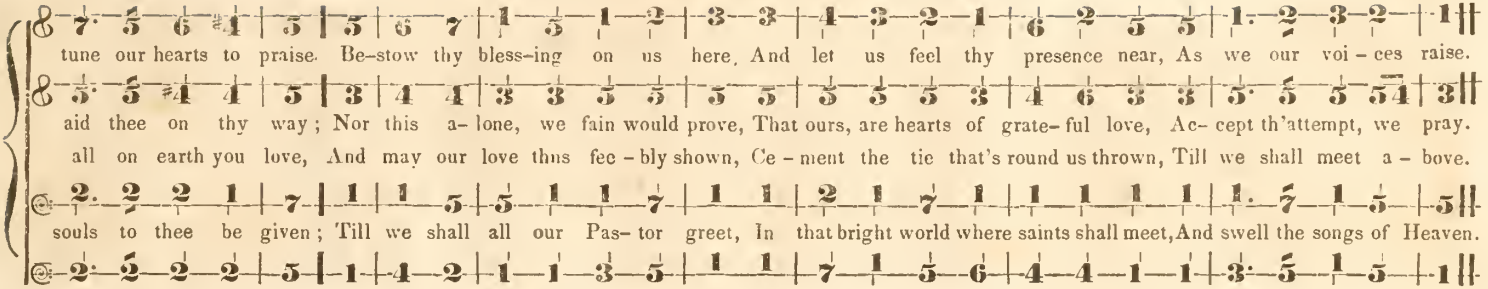
THE PASTOR'S BENEFIT. C. P. M.†

C major. Slowly with expression. Words by a young Lady in Hopkinton, Ms.

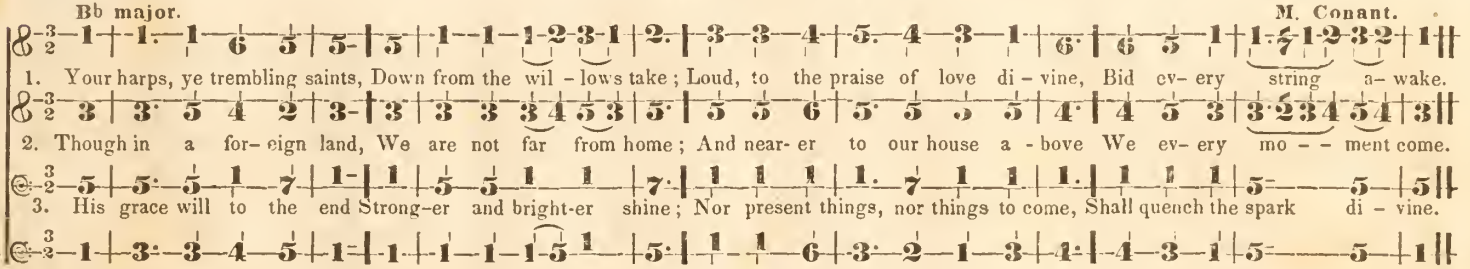


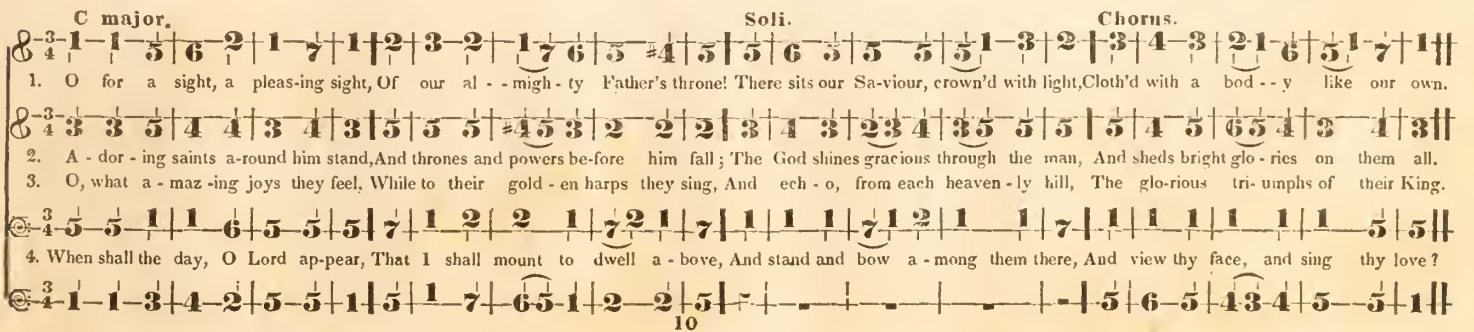
* If the Soli passages are sung by a single Base voice the effect will, perhaps be the best.

† It is customary in many of the New England Congregations, to have a Social Annual Meeting for bestowing gifts on the Pastor. The above was sung on a like occasion, in Hopkinton, Mass. in 1843. The Pastor, the Rev. Mr. Webster kindly furnished the Hymn. New music has been composed for this work.



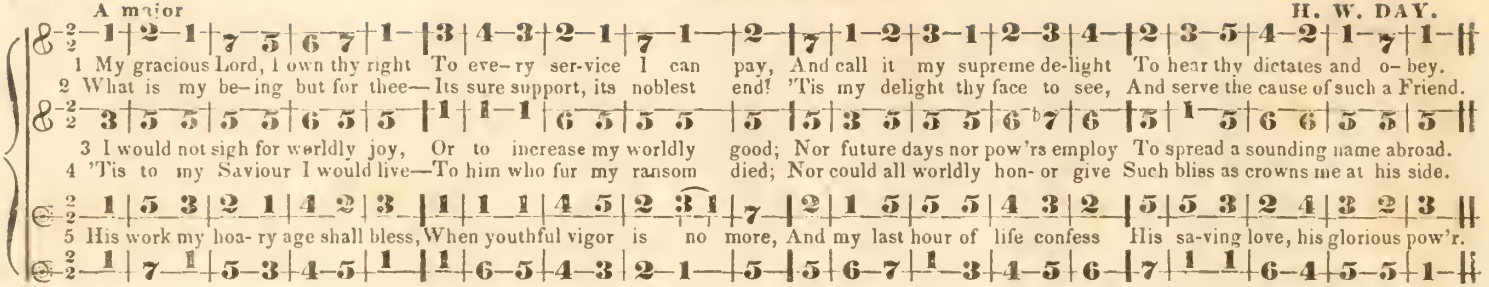
FARNSWORTH. S. M.



PALMER. L. M.

LOWELL. L. M.

A major

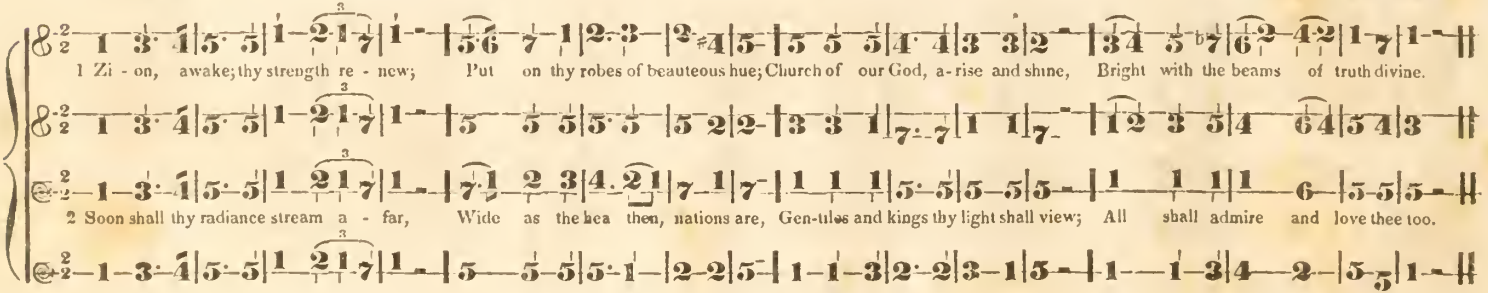
H. W. DAY.



HAYDN. L. M.

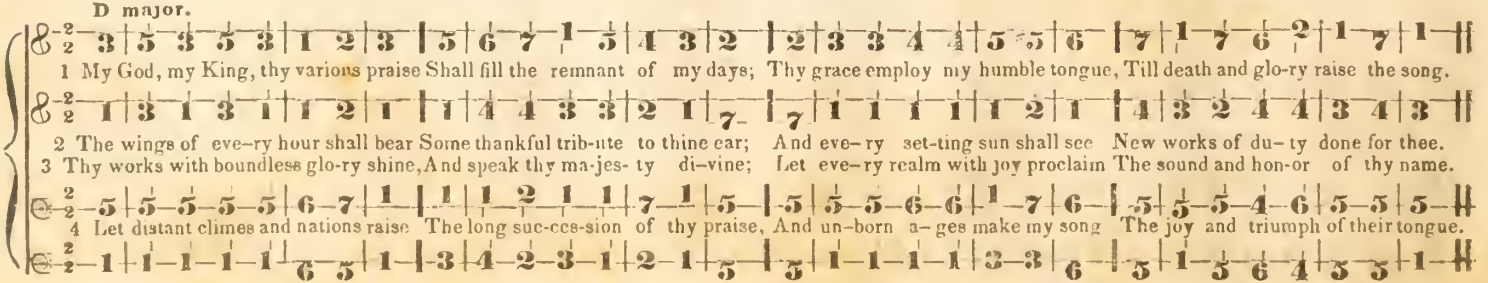
C. major.

E. H. BASCOM.



HASKELL. L. M.

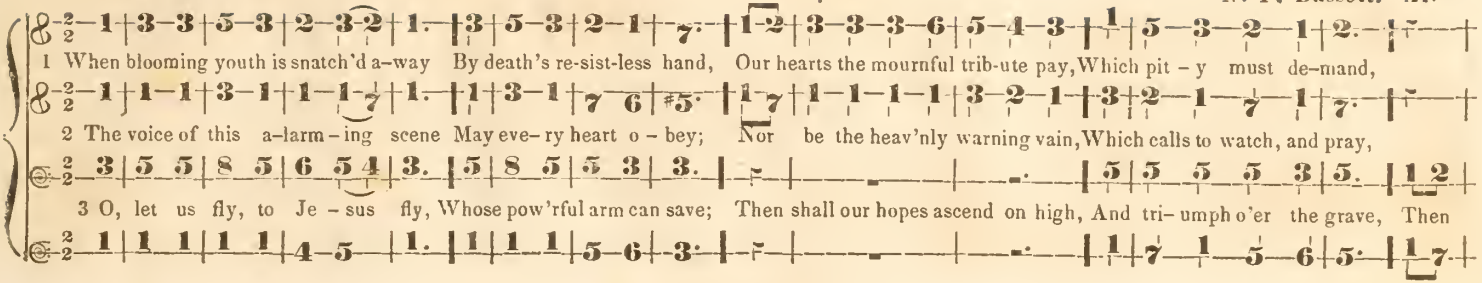
D major.



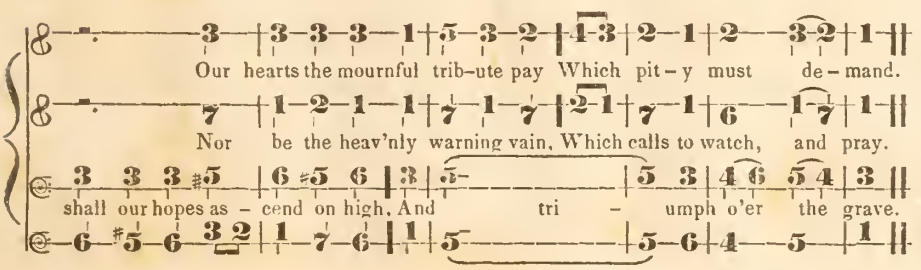
DEPARTURE. (C. M.) Funeral Hymn.

Eb major.

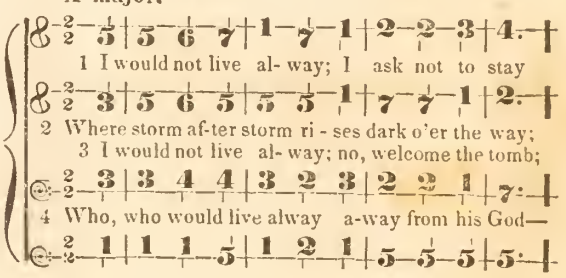
N. P. Bassett. Ar.

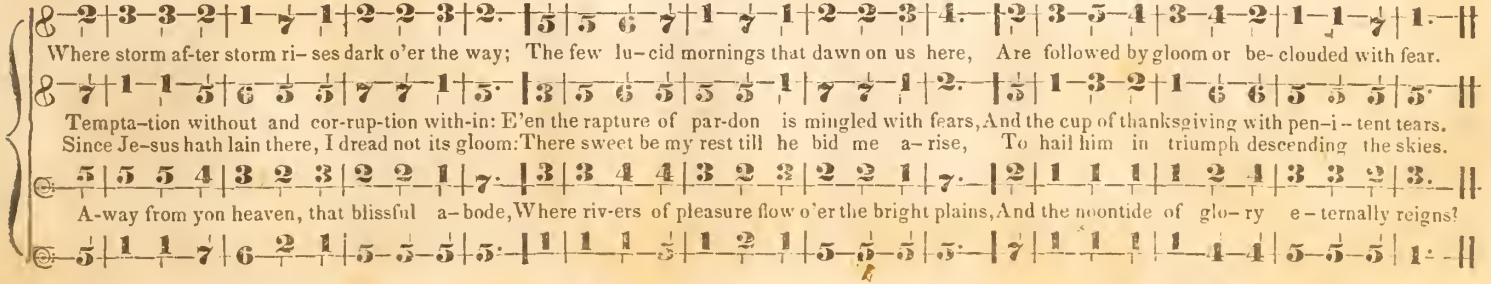


LIGHTDAY. 11s.



A major.

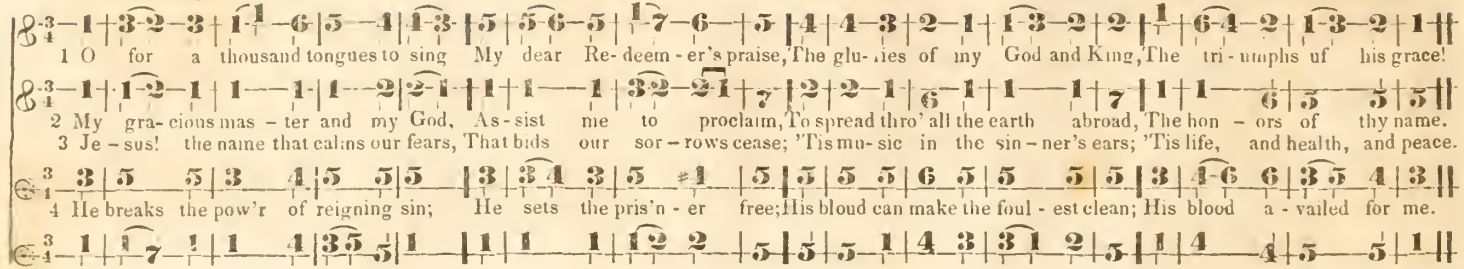




CAVRETON. C. M.

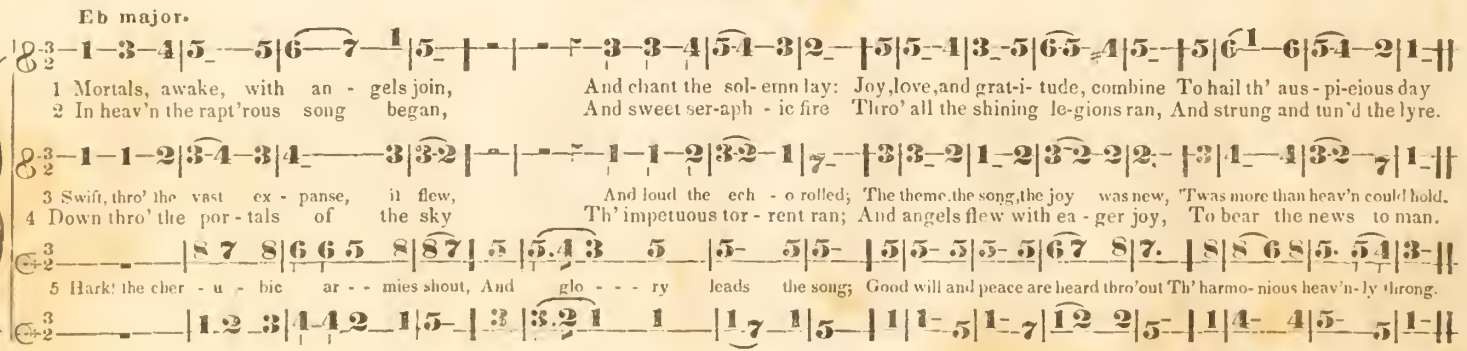
G or F major.

G. W. BARTLETT. III.



LITHGOW. C. M.

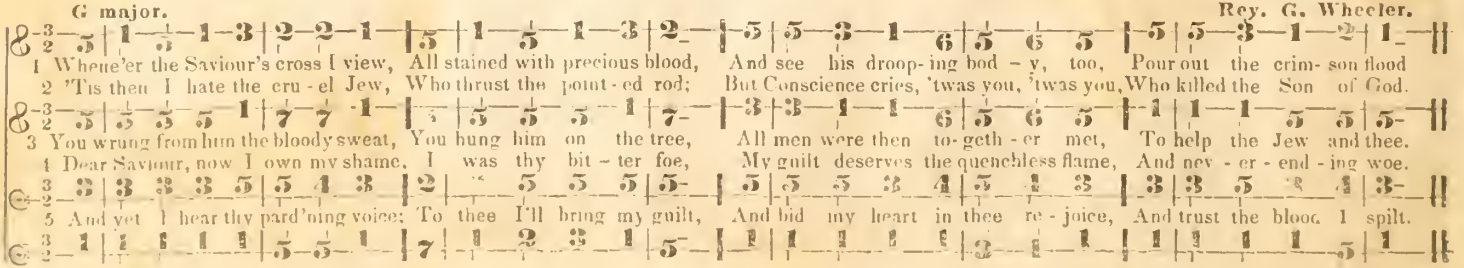
Eb major.



SHELDON. C. M.

G major.

Rev. G. Wheeler.



C major.

1 Ye an-gels, who stand round the throne, And view my Im-man-u-el's face, In rap-tu-rous songs make him known; O, tune your soft
2 Ye saints, who stand near-er than they, And cast your bright crowns at his feet, His grace and his glo-ry dis-play, And all his rich
3 He snatch'd you from hell and the grave; He ransom'd from death and despair; For you he is migh-ty to save, And faith-ful to
4 O, when will the mo-ment ap-pear, When I shall u-nite in their song? I'm wea-ry of lin-ger-ing here; For I to your
5 I'm fet-ter'd and chain'd here in clay; I struggle and pant to be free; I long to be soar-ing a-way, My God and my

harps to his praise, O, tune your soft harps to his praise.
mer-cy re-peat, And all his rich mer-cy re-peat.
bring you safe there, And faithful to bring you safe there.
Sa-viour be-long, For I to your Saviour be-long.
Sa-viour to see, My God and my Saviour to see.

HAWLEY S. M.

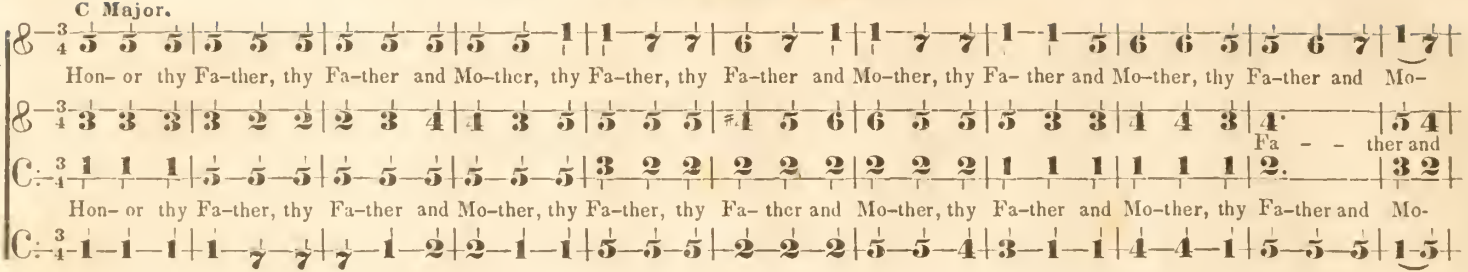
E major. *solo.* *duett.* LEY.

1 Behold, the morning sun Begins his glorious way; His beams thro' all the
2 But where the gos-pel comes, It spreads diviner light; It calls dead sin-ners
3 How per-fect is thy word! And all thy judgments just! For-ev-er sure thy
4 My gracious God, how plain Are thy di-rec-tions given! O, may I nev-er

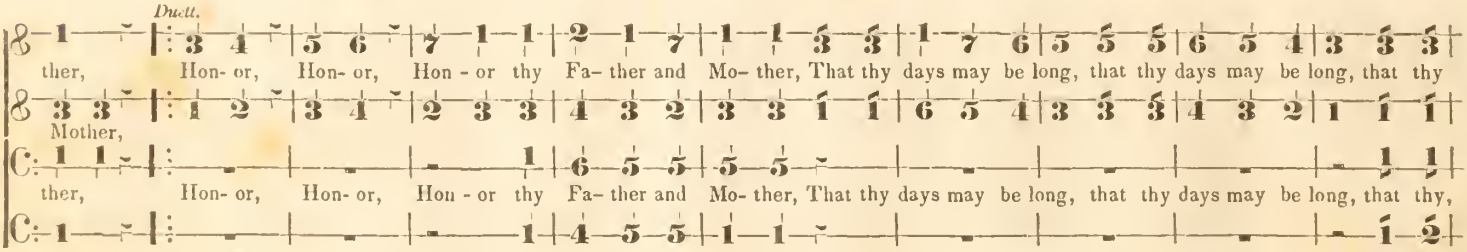
na-tions run, And life and light con-vey, His beams thro' all the na-tions run, And life and light con-vey.
from their tombs, And gives the blind their sight, It calls dead sin-ners from their tombs, And gives the blind their sight.
prom-ise, Lord, And we se-cure-ly trust, For-ev-er sure thy prom-ise, Lord, And we se-cure-ly trust.
read in vain, But find the path to heav'n, O, may I nev-er read in vain, But find the path to heaven.

THE FIFTH COMMANDMENT. Sentence. Ex. xx: 12.

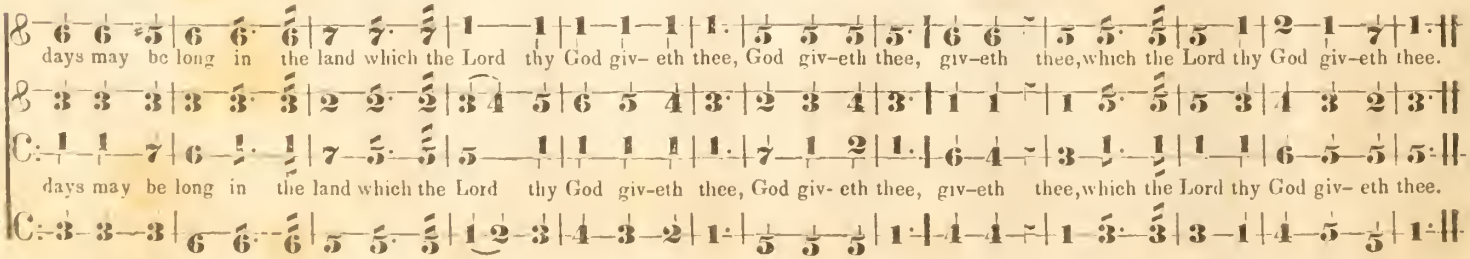
C Major.



Duett.



Chorus.



F Major. Eccle. 12. 1.

1. Re - mem-ber thy Cre - a - tor in the days of thy youth, While the e - vil days they come not and the years they draw nigh, when the e - vil days they

1. Re - mem-ber thy Cre - a - tor in the days of thy youth, While the e - vil days they come not and the years they draw nigh, when the e - vil days they

Duett. *Chorus.*

come not and the years they draw nigh, When thou shalt say, thou shalt say I have no plea-sure in them, I have no pleasure in them, I have no

come not, and the years they draw nigh, When thou shalt say, thou shalt say I have no plea-sure in them, I have no plea-sure in them, I have no

slow.

pleasure in them, no pleasure in them.

pleasure in them, no pleasure in them.

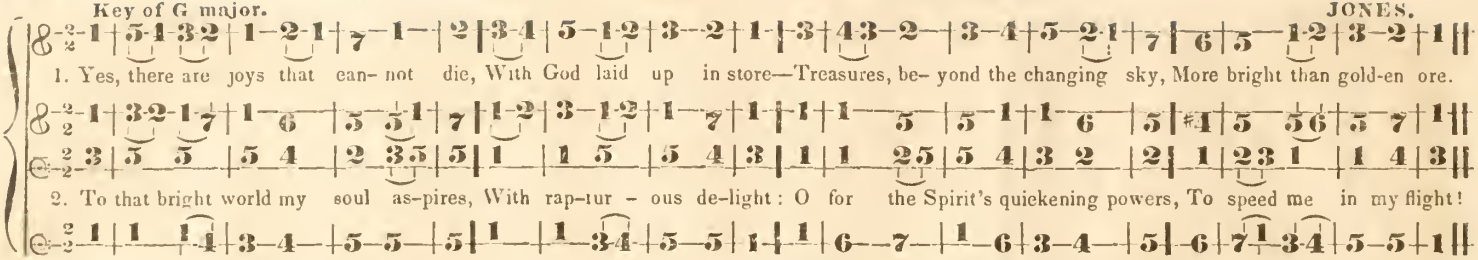
CHANT. The Lord's Prayer.

D major. *Last Time.* H. W. Day.

1. Our Father who art in heav'n, Hallowed be thy name,
2. Thy kingdom come, thy will be done, On earth as it is in heav'n. Amen, Amen, Amen, Amen.
3. Give us this day our dail - y bread, And forgive us our tres- { passes / trespass } as we forgive { those who / against us,
4. And lead us not into temptation, But de- - - liver us from evil;
5. For thine is the kingdom & the power & the glory, For ever and ever, Amen, Amen, Amen, Amen.

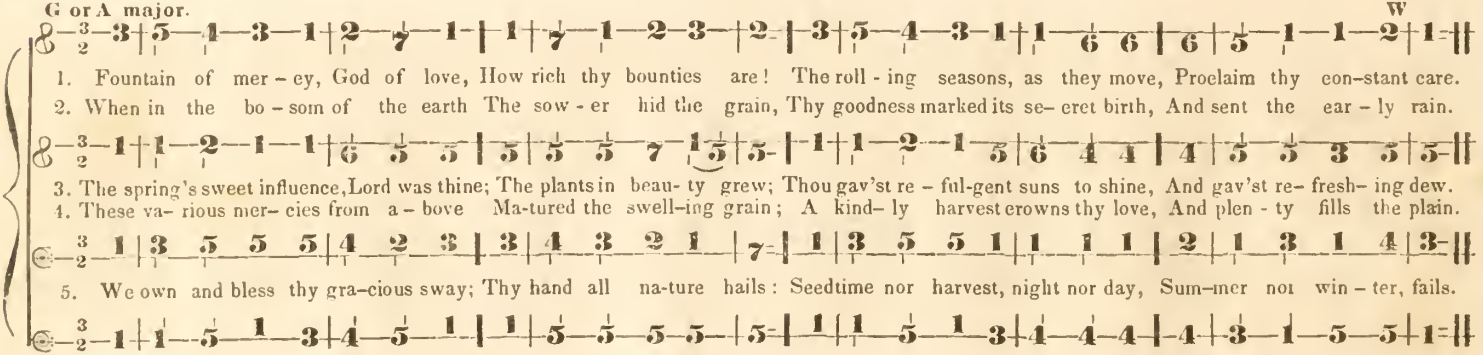
STEPHENS. C. M.

Key of G major. JONES.



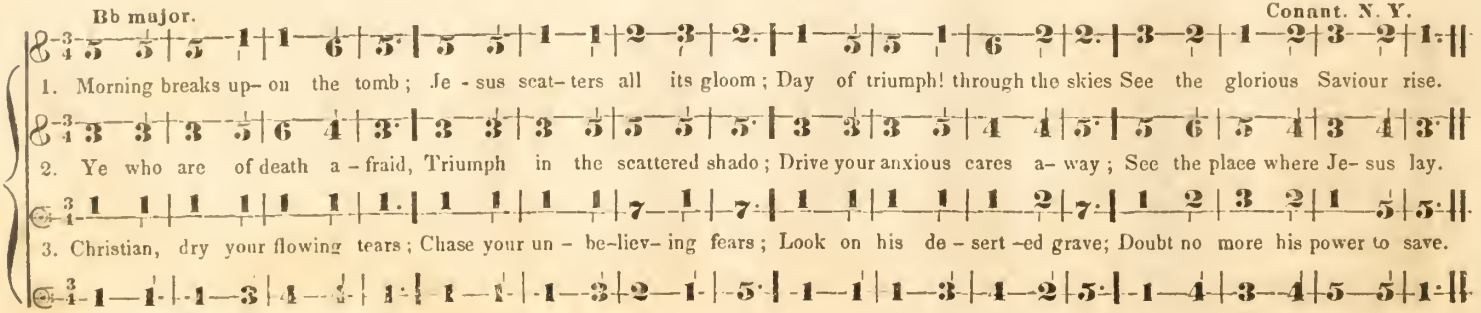
KNIGHT. C. M.

G or A major. W



ORISON. 7's.

Bb major. Connant. N. Y.



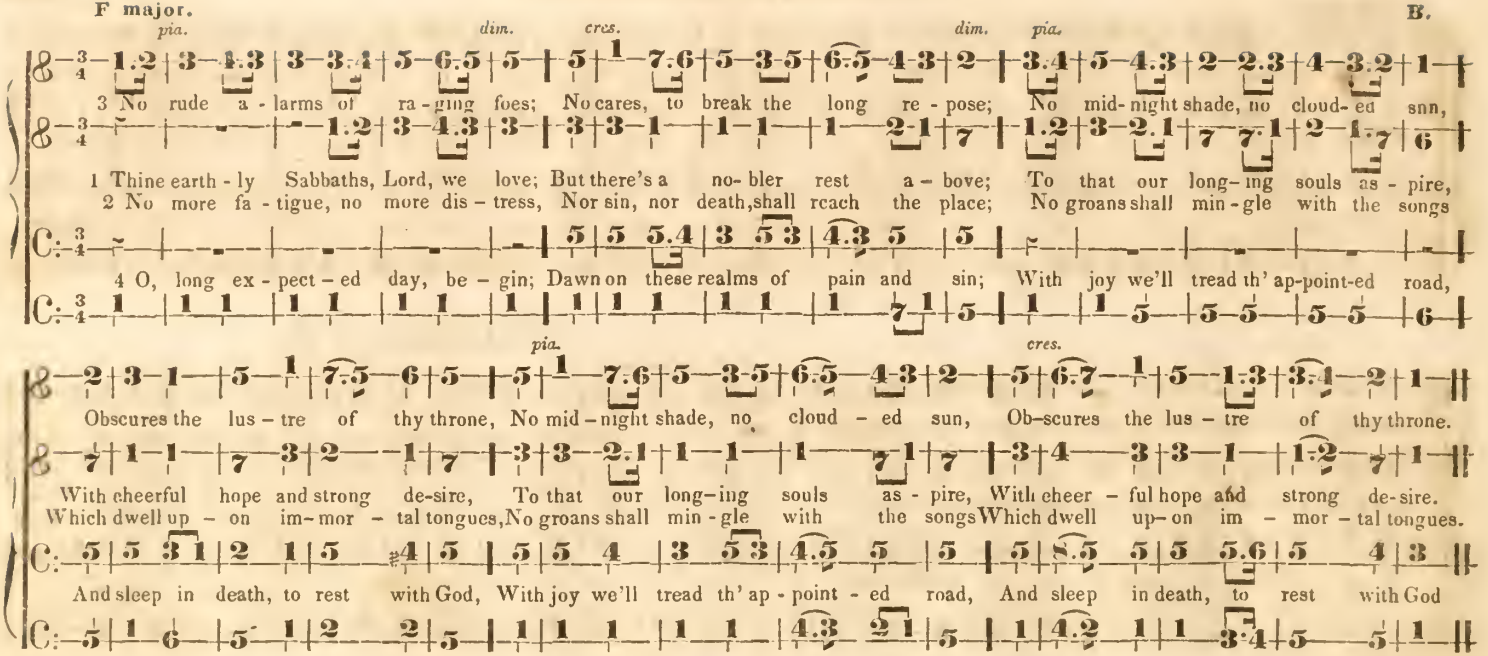
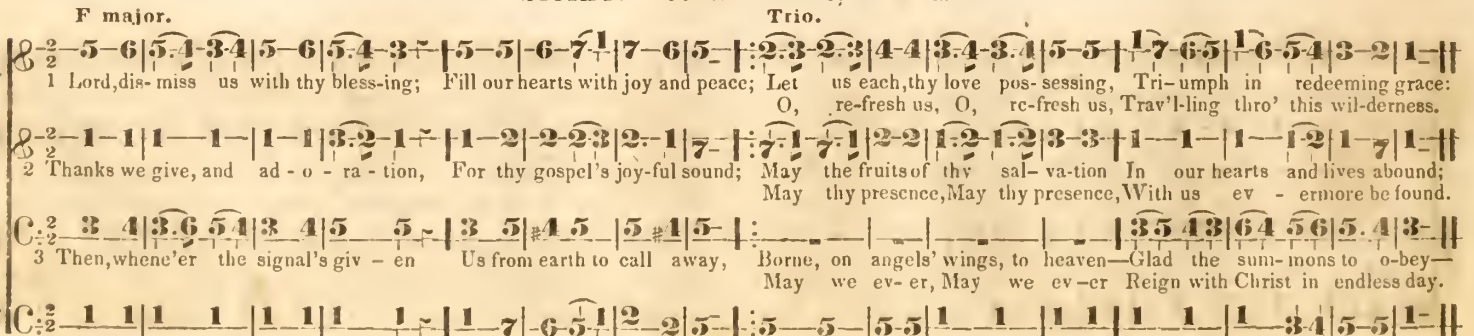
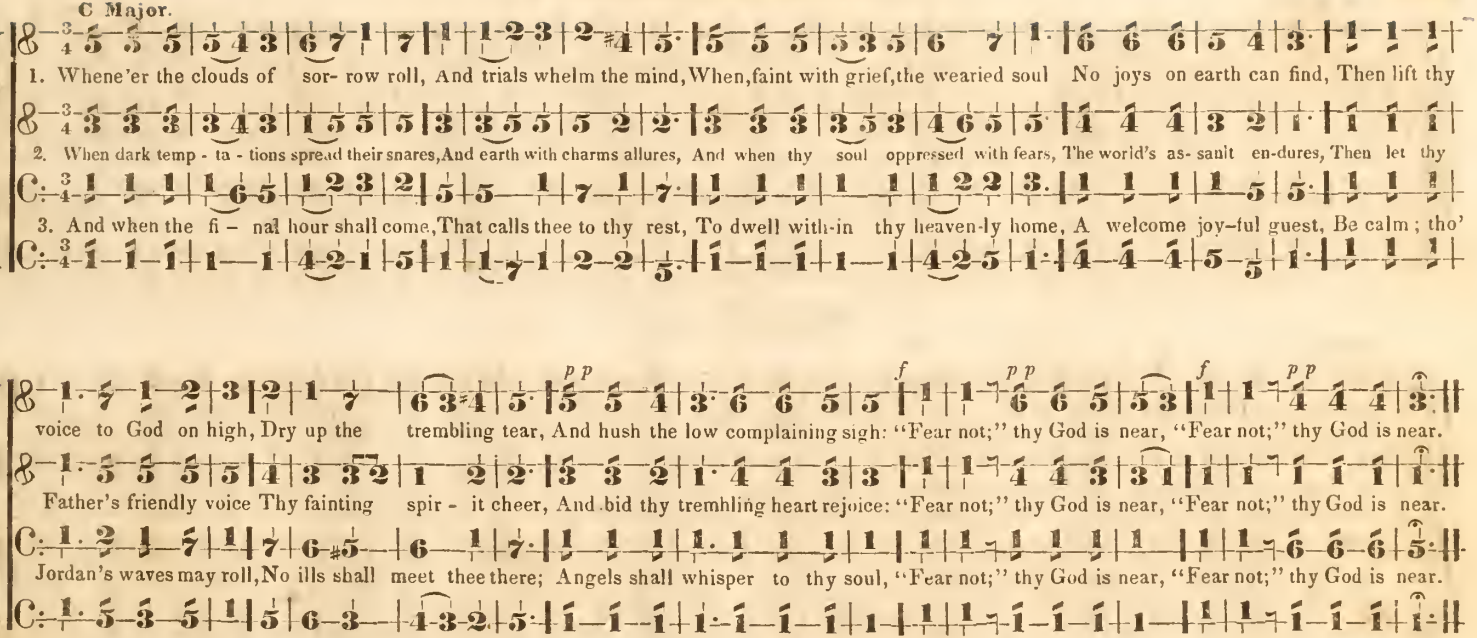
B♭ major.

1. The Sa–viour now is gone be – – fore To yon blest realms of light: O, thith–er may our spir – its soar,
2. Lord, make us to those joys as – – pire, That spring from love to thee, That pass the car – nal heart's de - sire,
3. To guide us to thy glo - - ries, Lord, To lift us to the sky, O, may thy Spi – rit still be poured
And wing their up–ward flight, And wing their up- ward flight.
And faith a – lone can see, And faith a – lone can see.
Up–on us from on high, Up – on us from on high.

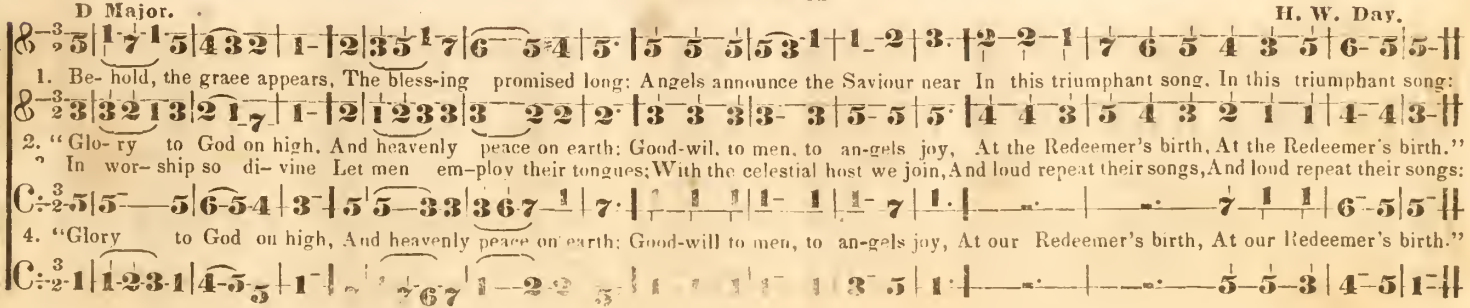
BETHLEHEM. C. M.

F or G major.

1 While shepherds watch'd their flocks by night, All seat – ed on the ground,
2 "To you, in Da–vid's town, this day, Is born of Da – vid's line,
3 Thus spake the sc–raph, and forthwith Ap–pear'd a shin – ing throng
4 "All glo – ry be to God on high, And to the earth be peace;
All seat - ed on the ground, The an – gel of the Lord came down, And glo-ry shone a – round, And glo – ry shone a - round.
Is born of Da– vid's line, The Sa- viour, who is Christ the Lord; And this shall be the sign, And this shall be the sign:
Ap-pear'd a shin- ing throng Of an - gels prais - ing God, on high, And thus ad - dress'd their song, And thus ad - dress'd their song:
And to the earth be peace; Good will henceforth, from heaven to men, Be– gin and nev - - er cease, Be – gin and nev - er cease."

JENNINGS. L. M., Or 6 Lines.

SICILY. 8s & 7s or 8, 7s & 4.


C Major.
1. Whene'er the clouds of sor- row roll, And trials whelm the mind, When, faint with grief, the wearied soul No joys on earth can find, Then lift thy
2. When dark temp - ta - tions spread their snares, And earth with charms allures, And when thy soul oppressed with fears, The world's as- sault en-dures, Then let thy
3. And when the fi – nal hour shall come, That calls thee to thy rest, To dwell with-in thy heaven-ly home, A welcome joy-ful guest, Be calm; tho'
voice to God on high, Dry up the trembling tear, And hush the low complaining sigh: "Fear not;" thy God is near, "Fear not;" thy God is near.
Father's friendly voice Thy fainting spir - it cheer, And bid thy trembling heart rejoice: "Fear not;" thy God is near, "Fear not;" thy God is near.
Jordan's waves may roll, No ills shall meet thee there; Angels shall whisper to thy soul, "Fear not;" thy God is near, "Fear not;" thy God is near.

PALEY. S. M.


D Major.
H. W. Day.
1. Be- hold, the grace appears, The bless-ing promised long: Angels announce the Saviour near In this triumphant song, In this triumphant song:
2. "Glo- ry to God on high, And heavenly peace on earth: Good-will to men, to an-gels joy, At the Redeemer's birth, At the Redeemer's birth."
In wor- ship so di- vine Let men em-ploy their tongues; With the celestial host we join, And loud repeat their songs, And loud repeat their songs:
4. "Glory to God on high, And heavenly peace on earth: Good-will to men, to an-gels joy, At our Redeemer's birth, At our Redeemer's birth."

THREE THIRTY NINE, Wash. S. M.

F Major. Wood.

Sweet is the work, O Lord, Thy glo–rious name to sing, To praise and pray, to hear thy word, And grate–ful off'rings bring;
Sweet at the dawn – ing light, Thy bound–less love to tell, And when ap–proach the shades of night, Still on the theme to dwell.
Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re – joice.
To songs of praise and joy Be eve – ry Sab–bath given, That such may be our best em – ploy E– ter– nal – ly in heaven.

HERRING. S. M.

F Major.

1. How sweet to bless the Lord, And in his prais–es join, With saints his good–ness to re – cord, And sing his power di – vine!
2. These sea–sons of de – light The dawn of glo – ry seem, Like rays of pure, ce – les – tial light, Which on our spir–its beam.
3. O, blest as – su–rance this, Bright morn of heaven–ly day; Sweet fore–taste of e – ter – nal bliss, That cheers the pil–grim's way.
4. Thus may our joys in – crease, Our love more ar – dent grow, While rich sup–plies of Je – sus' grace Re–fresh our souls be – low.
5 But, O, the bliss sub – lime, When joy shall be com – plete, In that un – cloud–ed, glo–rious clime Where all thy ser–vants meet!
6. Then shall the ran–som'd throng The Sa–vior's love re – cord, And shout in ev – er–last – ing song, "Sal – va – tion to the Lord!"

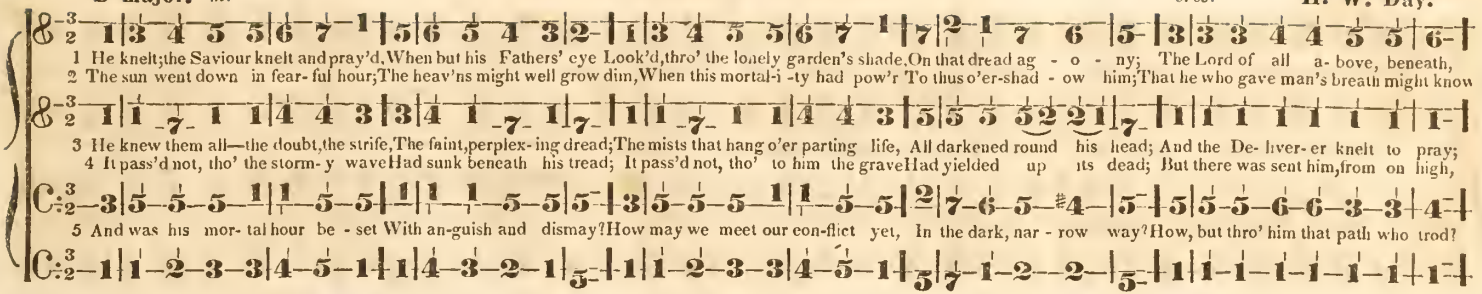
CHADMAN. 7s.

Eb Major.

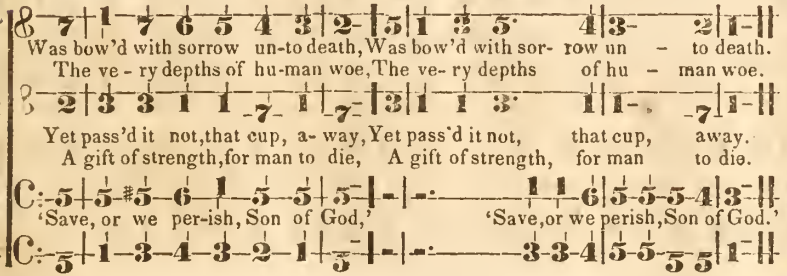
1. Christ, the Lord is ri – sen to–day, Sons of men and an–gels say; Raise your songs of tri–umph high; Sing, ye heavens, and earth reply.
2. Love's re–deem–ing work is done, Fought the fight, the bat–tle won; Lo! our sun's e – clipse is o'er; Lo! he sets in blood no more.
3. Vain the stone, the watch, the seal; Christ had burst the gates of hell; Death in vain for – bids his rise; Christ hath o–pen'd Pa – ra–dise.
4. Lives a – gain our glo–rious King; Where O Death, is now thy sting? Once he died our souls to save; Where thy vict'ry, boasting grave?
5. Soar we now where Christ hath led, Fol – lowing our ex – alt – ed Head! Made like him, like him we rise; Ours the cross, the grave, the skies.

BOSTON. C. H. M.

D major. *m.* *cres.* H. W. Day.

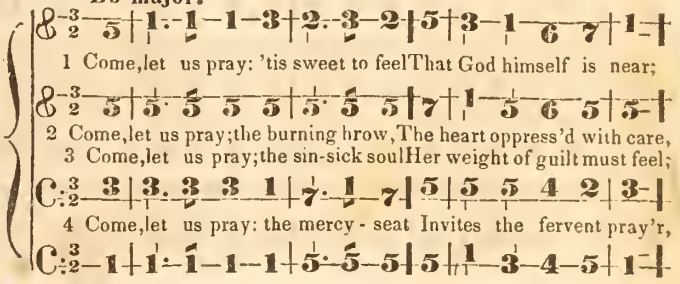


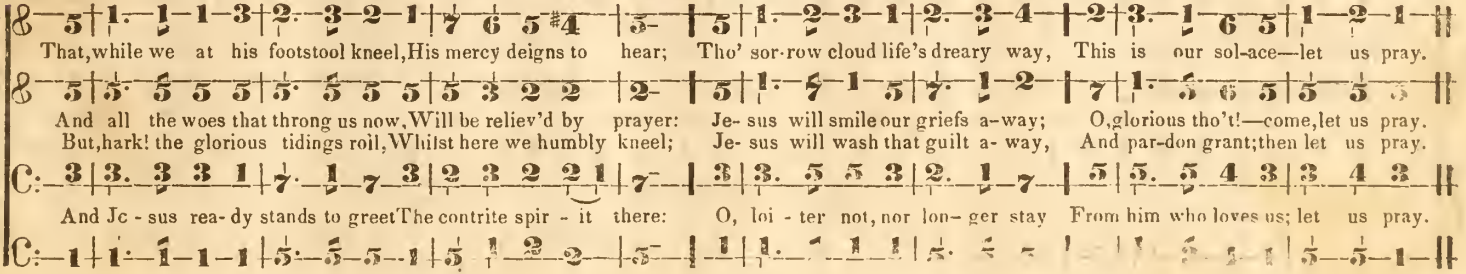
dim.



LITTLE. C. H. M.

Bb major.





LOVELL. L. M.

D Major.

1. Wanderer from God, re-turn, re-turn, And seek an injured Father's face; Those warm desires, that in thee burn, Were kindled by reclaiming grace.
2. Wanderer from God, re-turn, re-turn ; Thy Father hears that deep-felt sigh ; He sees thy softened spirit mourn; And mercy's voice invites thee nigh.
3. Wanderer from God, re-turn, re-turn; Renounce thy fears; thy Saviour lives; Go to his bleeding cross and learn How freely, ful-ly, he forgives.

BOMAN. L. M.

Bb Major. B. Arr.

1. My God, how endless is thy love! Thy gifts are every evening new ; And morning mercies from a-bove Gently dis- til like ear-ly dew.
2. Thou spread'st the curtains of the night,Great Guardian of my sleeping hours ; Thy sovereign word restores the light, And quickens all my drow-sy powers.
3. I yield my powers to thy command;To thee I consecrate my days; Perpetual blessings from thy hand Demand per-petual songs of praise.

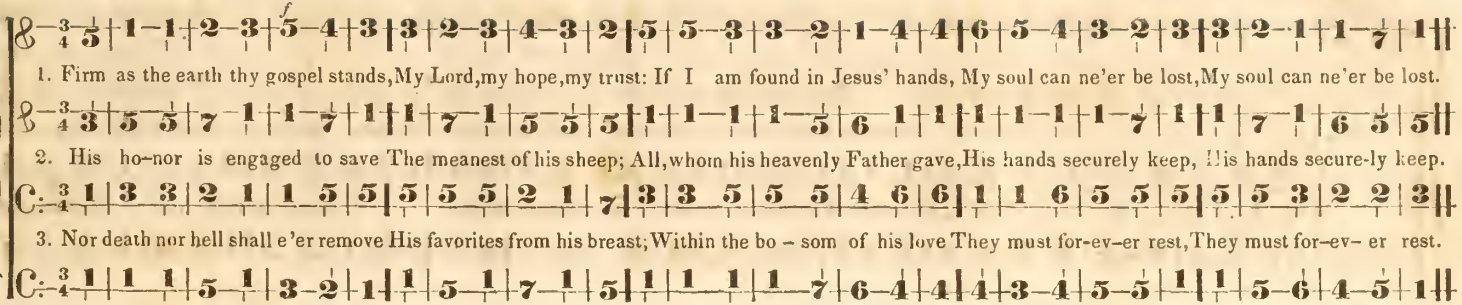
SEARS. L. M.

Bb Major. A. R.

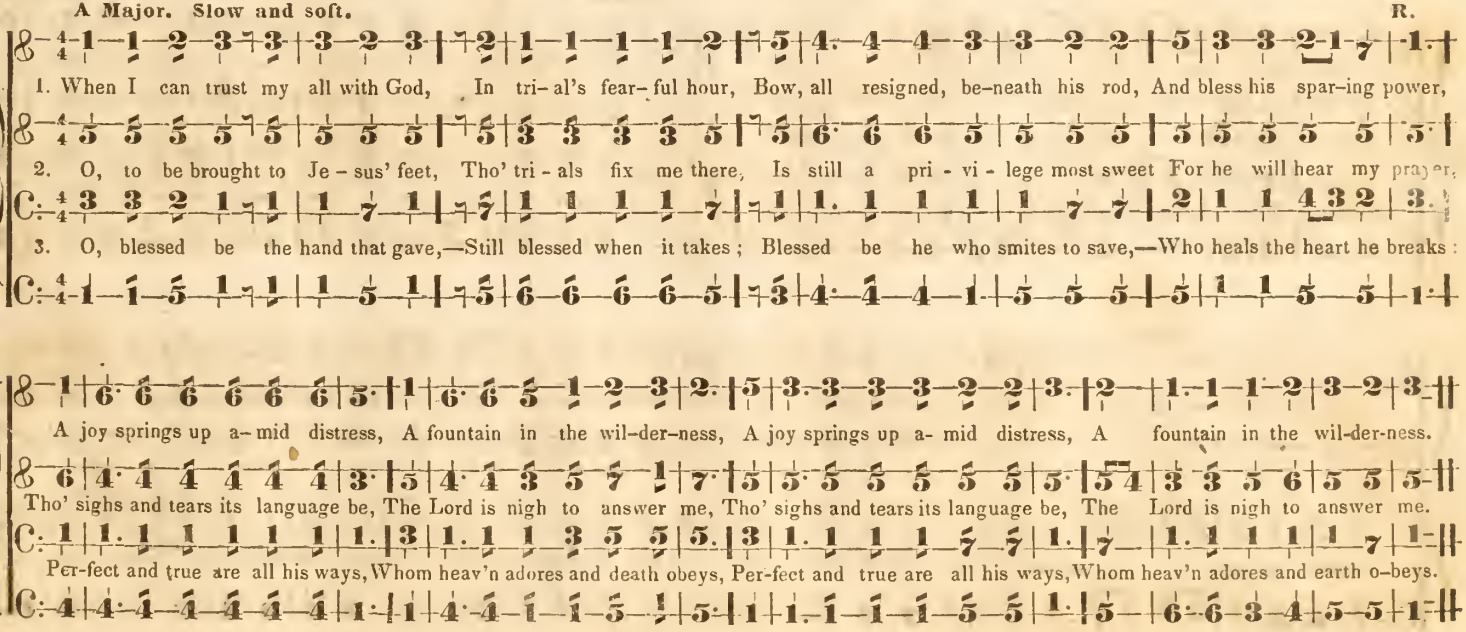
1. What are those soul-reviving strains,Which echo thus from Salem's plains? What anthems loud, and loud-er still, So sweetly sound from Zion's hill.
2. Lo! 'tis an in-fant cho-rus sings Ho-san-na to the King of kings: The Saviour comes!-and babes proclaim Sal- va- tion sent in Je-sus' name.
3. Nor these alone their voice shall raise,For we will join this song of praise; Still Israel's child-ren forward press To hail the Lord their Righteousness.
4. Mes- siah's name shall joy im-part A-like to Jew and Gentile heart: He bled for us, he bled for you, And we will sing Ho-san-na too.
5. Proclaim ho- sa-nas loud and clear; See David's Son and Lord appear! All praise on earth to him be given, And glory shout thro' highest heaven.

KINGSLEY. C. M.

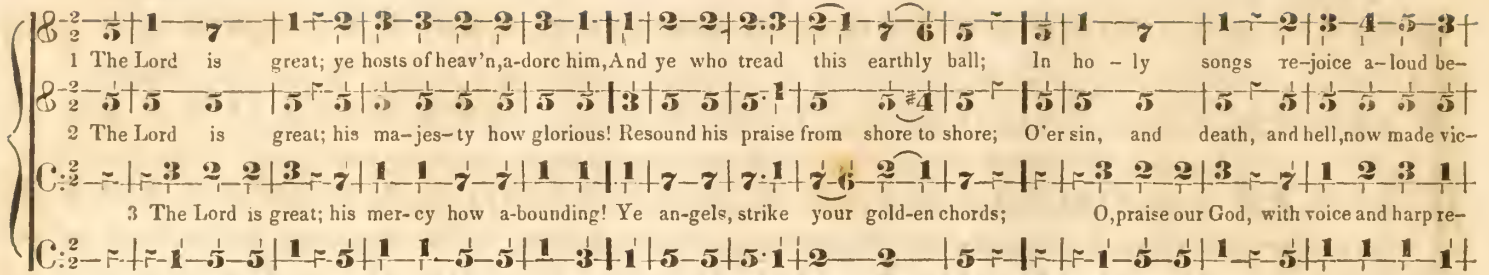
G Major. Moderato. *f* T.



BELLVILLE. C. H. M.

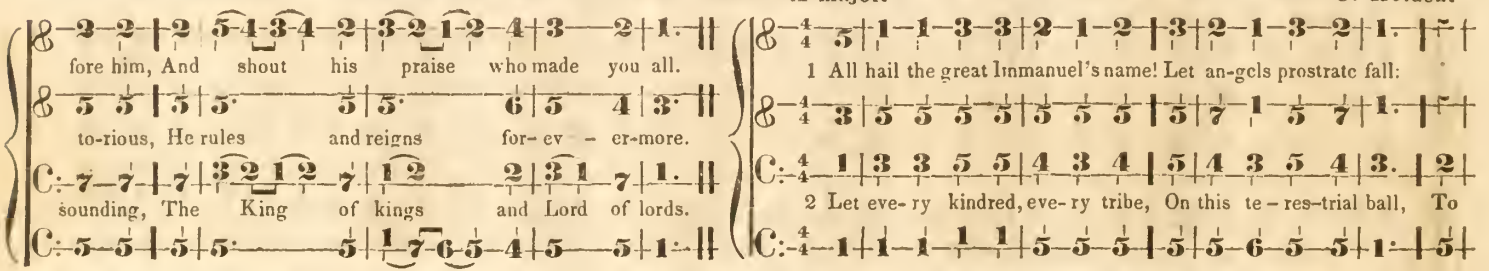
A Major. Slow and soft. R.

BADGER. 11s & 8s.

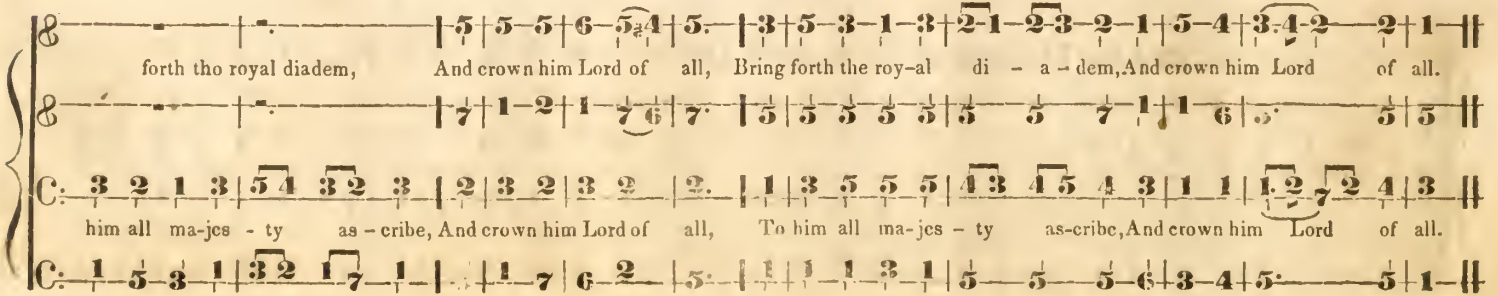
B♭ major. *Allegro.*



CORONATION. C. M.

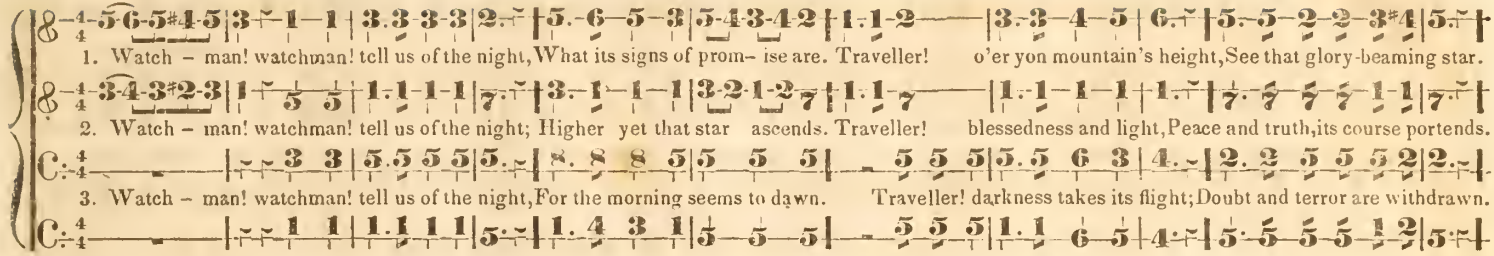
A major. O. Holden.

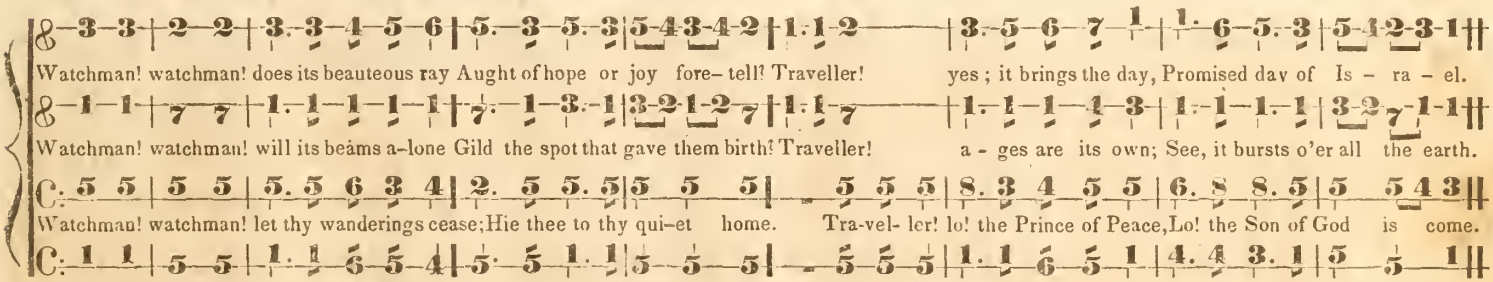




WATCHMAN TELL US. Hymn 7's.

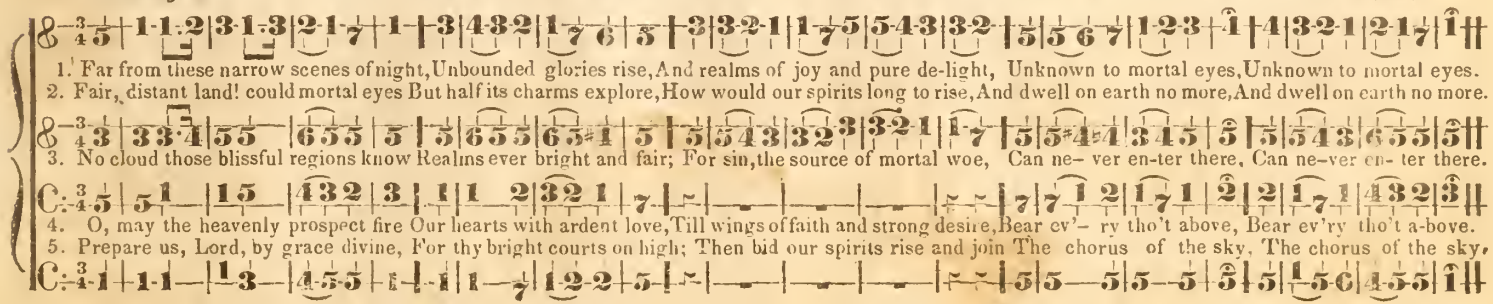
Eb Major. Slow and soft. A. R. T.





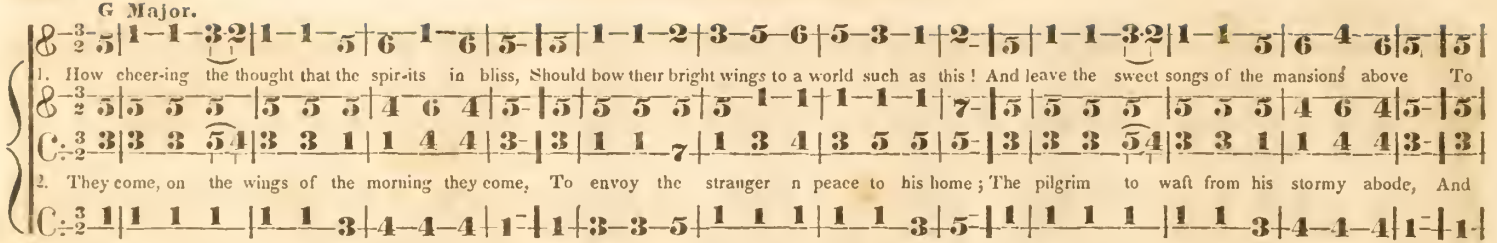
SWANWICK. C. M.

Bb Major. Lucas.

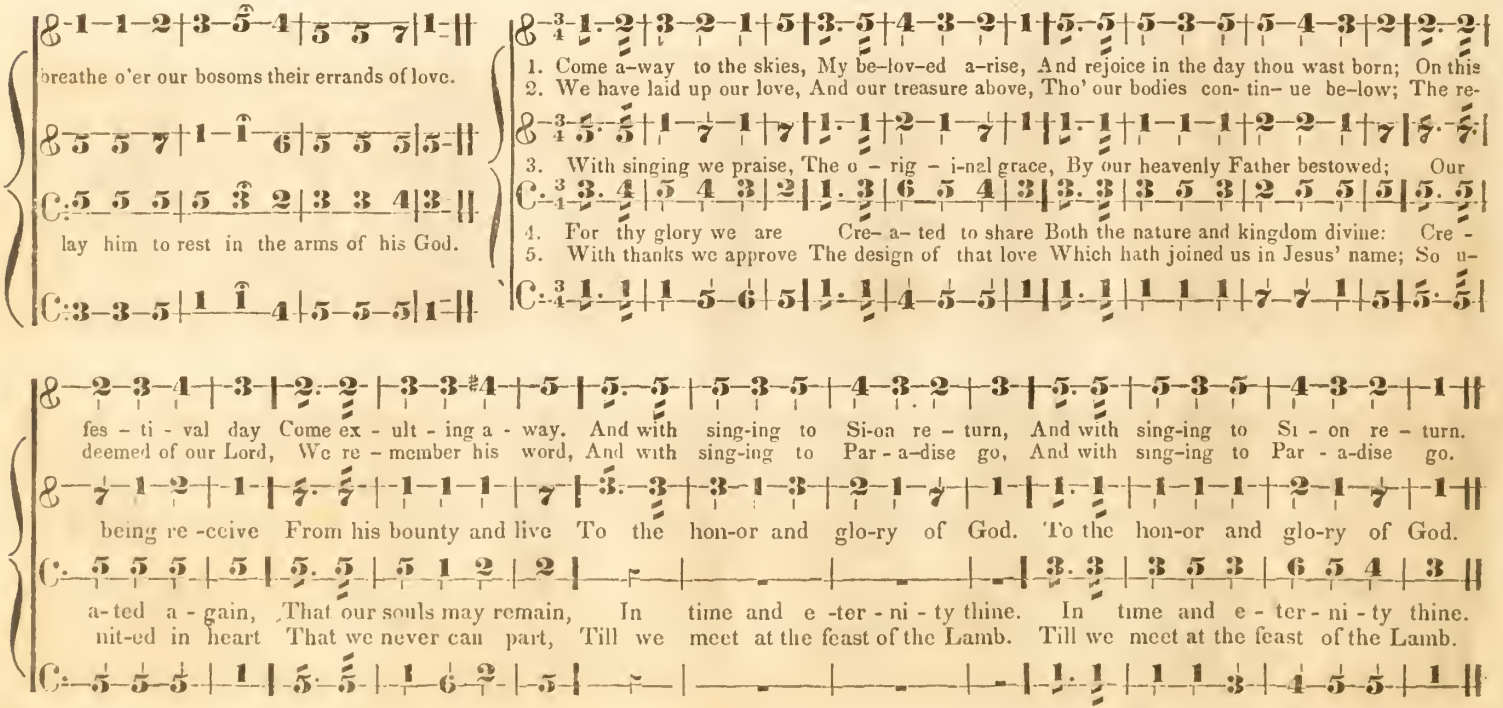
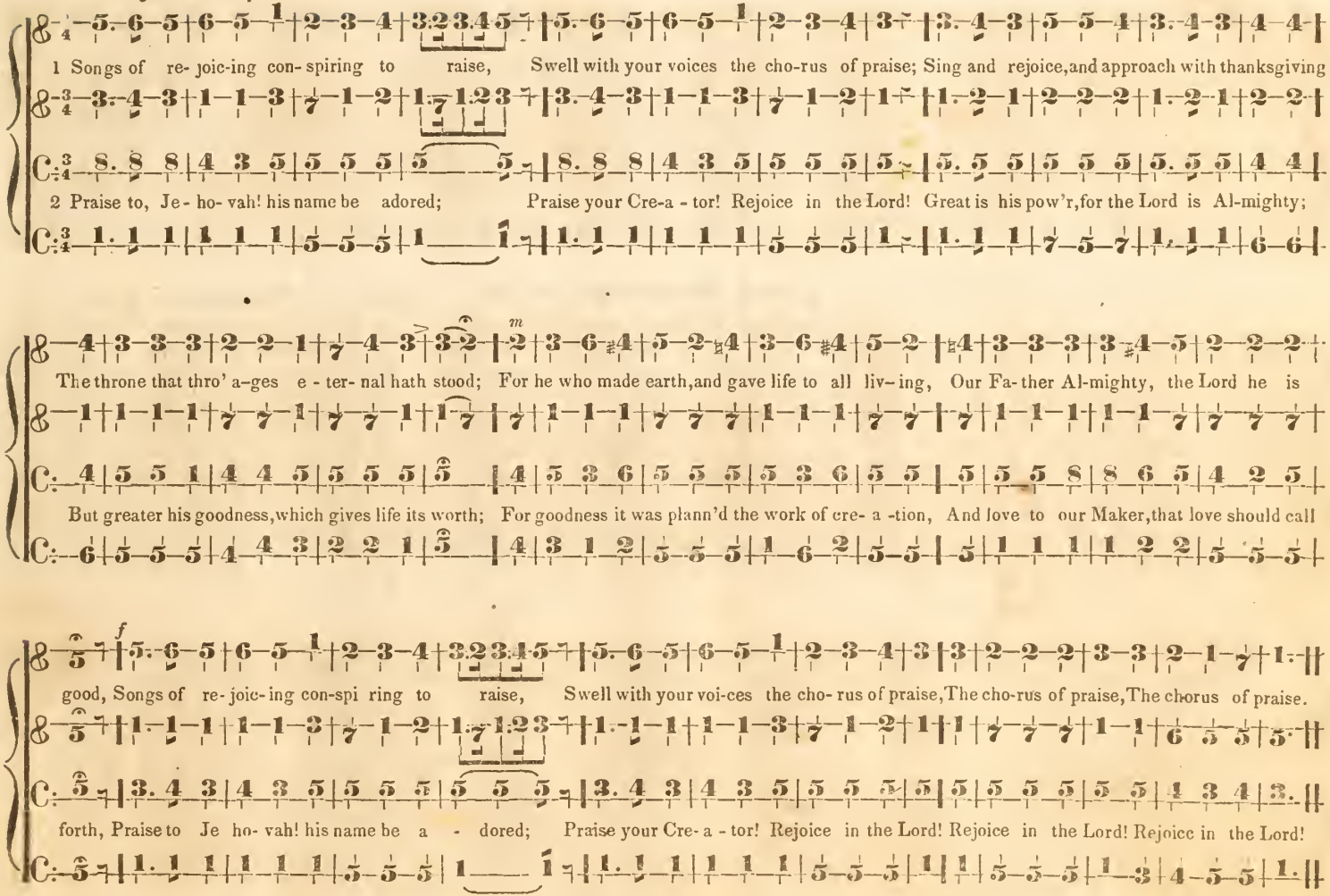


AFTON. 11s.

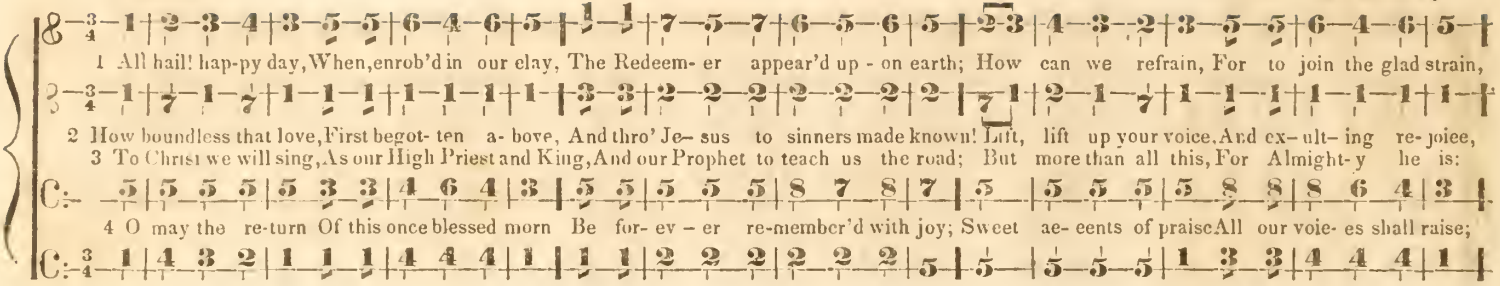
G Major.



ROWLEY. 12s. & 9s.

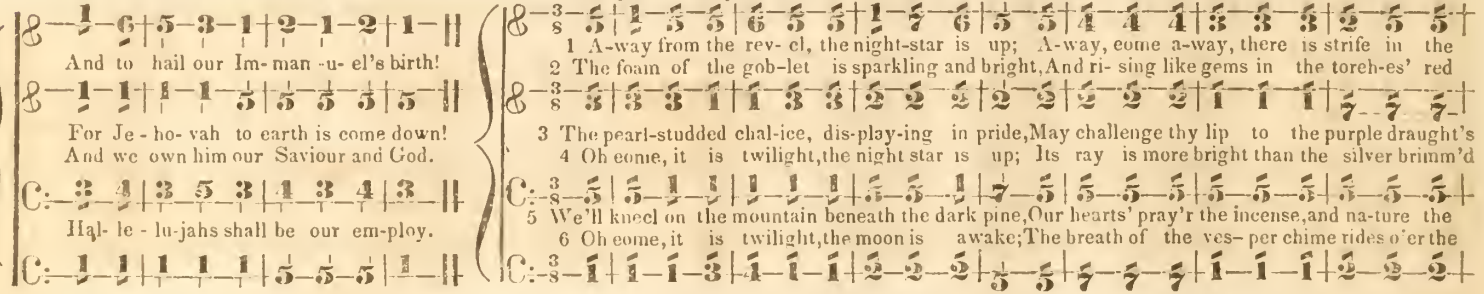
G major.

E major. *With spirit.*

LOWMAIN. 11s & 9s.

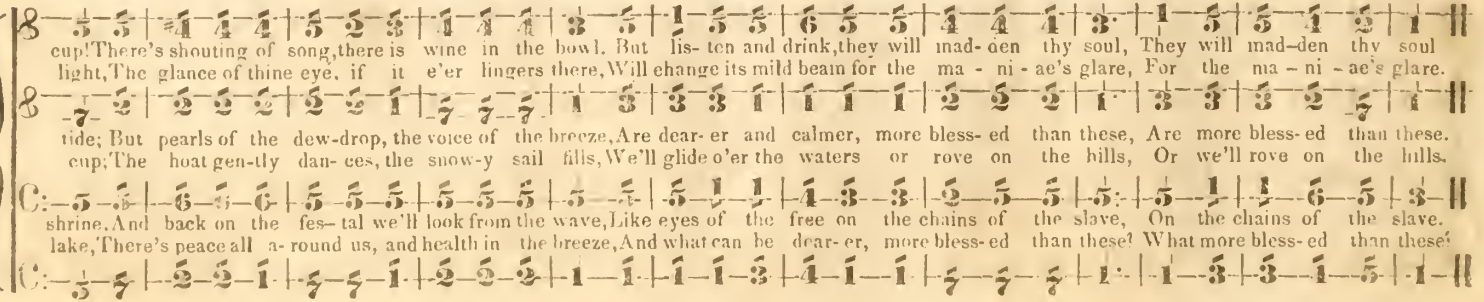
F major. H. W. Day.



AWAY FROM THE REVEL. 11s & 6. Temperance Hymn.

D major. *Lively.*





BOWDEN. 11s.

G. or A. Major. G. B. Keith, Arr.

1. I would not live alway, I ask not to stay Where storm af-ter storm ris-es o'er the dark way; The few lu- cid mornings that

2. I would not live alway; no, wel - come the tomb, Since Je - sus hath lain there, I dread not its gloom; There sweet be my rest till he

3. Who, who would live alway a - way from his God, A - way from yon heaven, that bliss-ful a - bode; Where rivers of pleasure flow

dawn on us here, Are enough for life's woes full e - nough for its cheer.

bid me a-rise To hail him in tri-umph des-cend-ing the skies.

o'er the bright plains, And the noontide of glo - ry e - ter- nal- ly reigns.

SUNLIGHT. 12s. & 9s.

D. Major.

1. In a song of sweet praise to our Sa-vior we raise Better

2. For now we shall rise to meet Christ in the skies, And be

3. Hal- le- lu- jah we sing, to our Fa-ther and King, And his

tri-bute than sil - ver and gold, 'Tis our hearts, Lord, we give, may we e - ver-more live, To thy hon-or and glo - ry be - low.

part-ed in bod - y no more! We shall sing to our lyres, with the heav-en - ly choirs, And our Sa-vior in glo-ry a - dore.

rap- tur- ous prais - es repeat; To the Lamb that was slain, hal - le - lu - jah a - gain, Sing all heav-en, and fall at his feet.

WATCH OF ISRAEL. 7s.

Eb major. H. W. Day.

cres. Dim.

1. Watch of Is - rael! we shall rest Calmly if thy voice has blest; If thou say - est 'All is well;' E - ver wakeful sen - ti - nel. E - ver wakeful sen - ti - nel.

2. If in sleep our spirits dream, Still O still be thou the theme; Heav'nly let our spirits be, E'en in dreaming, dream of thee. E'en in dreaming, &c.

3. But if sleep be far a-way, And we wateh till dawning day, Let the spi - rit still im-part, Calmness to each aching heart. Calmness to &c.

LYONS. 10s. & 11s.

A major. maestoso. Haydn.

Oh praise ye the Lord, pre - pare a new song; And let all his saints in full con-eert join! With voices u - nit - ed the anthem prolong,

Oh praise ye the Lord, pre - pare a new song; And let all his saints in full eoncert join! With voiees u - nit - ed the anthem prolong,

TEACHER'S PRAYER. 8s 3s & 6.

F major. *sentimentally.*

And shew forth his praises in mu - sic di - vine.

And shew forth his praises in mu - sic di - vine.

1. Shepherd, while thy flock is feed - ing, Take these lambs. In thine arms, Now for shelter plead - ing.

2. While the storm of life is low'r - ing, Night and day, Beasts of prey, Round them lurk de-vour - ing.

3. Shepherd, every graee com- bin - ing, Keep these lambs In thine arms, On thy breast re - clin - ing.

G Major.

1. Come, let us a – new, our jour–ney pursue, With vi–gor a– rise, And press to our per– ma–nent place in the skies. Of hea–ven–ly birth, tho'

2. At Je– sus's call we gave up our all; And still we forc-go, For Je– sus's sake, our en– joy–ments be–low No long-ing we find for the

3. A country of joy, quite free from al– loy, We thither repair; Our hearts and our treasure al– rea - dy are there, We march hand in hand to Im-

4. The rougher our way, the shorter our stay; The tempests that rise Shall gloriously hur– ry our souls to the skies. The fiercer the blast, the

wand'ring on earth, This is not our place, But strangers and pilgims ourselves we con-fess.

country behind; But onward we move, And still we are seeking a country a–bove.

man- u- el's land; No matter what cheer We meet with on earth; or e–ter – ni–ty's here.

sooner 'tis past; The troubles that come, Shall come to our rescue, and hast–en us home.

Unison.

NEVIL. C. P. M.

G Major. *Sentimentally.*

1. O thou that hear'st the prayer of faith, Wilt thou not save a

2. Slain in the guilt- y sinners stead, His spotless righteous-

3. Then save me from e - ter - nal death; The spi - rit of a-

4. The king of ter- rors then would be A welcome messen-

soul from death That casts it - self on thee? I have no re- fuge of my own, But fly to what my Lord hath done And suffered once for me.

ness I plead, And his a – vail–ing blood: That righteousness my robe shall be; That mer - it shall a– tone for me. And bring me near to God.

doption breathe; His con– so – la– tions send; By him some word of life im–part, And sweetly whisper to my heart, "Thy Maker is thy Friend."

ger to me, To bid me come a-way: Unclogged by earth, or earth- ly things, I'd mount, I'd fly, with ea– ger wings, To e - ver- last- ing day.

HUNTON. 11s. & 12s.

A. Major.

1. O Lord, let our songs find ac-cept-ance be - fore thee, And pierce thro' the skies to thine uppermost throne; For thou stoopest to

2. Our Fa-ther, our Fa-ther, we ask thee to guide us, And keep us from sin till life's journey be o'er; Then the last sigh of

3. Then, then will we sing the sweet song of the bless - ed, And mingle our strains with the my-riads a-bove; Far sur-pass-ing all

list - en when mor - tals a - dore thee, And sendest thy blessings, And sendest thy blessings, And sendest thy blessings like mes-sengers down.

na - ture, whate'er else be - tide us, Shall waft us to glo-ry, Shall waft us to glo-ry, Shall waft us to glo - ry when time is no more.

strains that our tongues e'er ex - press - ed And Je-sus, the chorus, And Je-sus, the cho-rus, And Je-sus, the chorus, and In - fin - ite Love!

ADORA. L.M.

A. Major.

G. W. F. Hayes, N.H.

1. Oh! sweet - ly breathe the lyres a-bove, When angels teach the quivering string, And wake to chant the Father's love, Such strains as angels lips can sing.

2. And sweet on earth the choral swell, From mortal tongues of gladsome lays, When pardoned souls their raptures tell And grateful, hymn the Savior's praise.

CHISTMAS ODE.

F major. *Spirited.*

H. W. Day.

pp. *cres.*

1 Hark! Hark! with harps of gold, What An-them do they sing? The ra - diant clouds have back - ward rolled, And an - gels

2 "Glo - ry to God!" re - peat The glad earth and the sea; And eve - ry wind and bil - low fleet Bears on the

3 Soft swells the mu - sic now A - long the sing- ing choir, And eve - ry Ser - aph bends his brow And breathes a-

4 Soft!—yet the soul is bound With rap- ture, like a chain; Earth, vo - cal, whis - pers them a - round, And heav'n re-

Duett.

smite the string. 'Glo - ry to God!' Bright wings spread glist'ning and afar, And on the hallow'd rapture rings, From cir - cling star to star.

Ju - bi - lee. Where He - brew bard hath sung, Or Hebrew seer hath trod, Each ho-ly spot has found a tongue: 'Let Glo - ry be to God.'

bove his lyre. What words of heav'nly birth, Thrill deep our hearts again, And fall like dew-drops to the earth? 'Peace and good will to men!'

peats the strain. Sound, Harps, and hail the morn With every gold- en string; For un - to us this day is born A Sa - viour and a King.

'Glo- ry to God!' Bright wings spread glist'ning and a-far, And on the hal - lowed rap - ture rings, From cir - cling star to star.

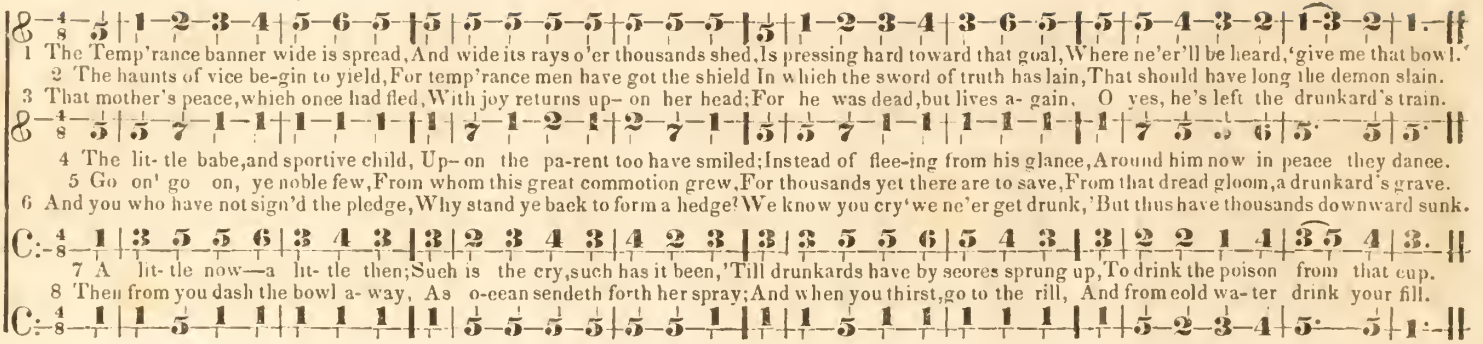
Where Hebrew bard hath sung, Or Hebrew seer hath trod, Each ho - ly spot has found a tongue: 'Let Glo - ry be to God.'

What words of heav'nly birth, Thrill deep our hearts again, And fall like dew - drops to the earth? 'Peace and good will to men.

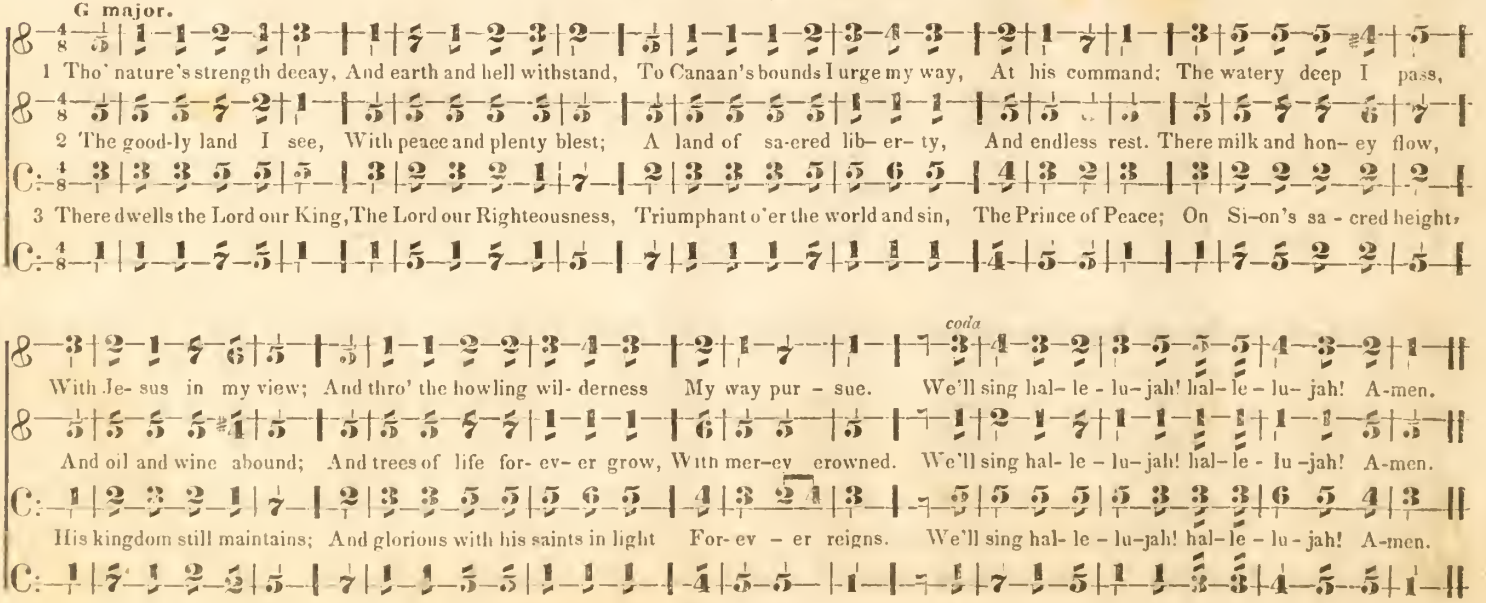
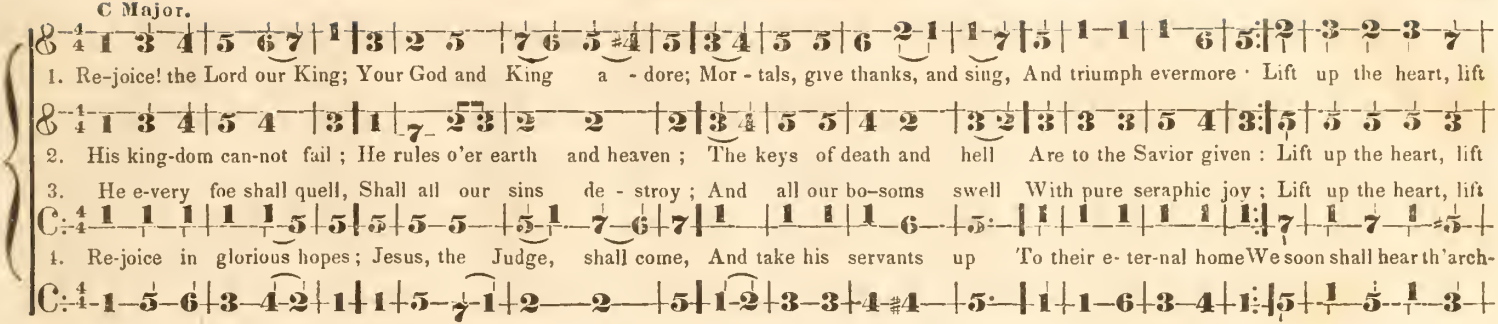
Sound, Harps, and hail the morn With ev'-ry gold-en string; For un - to us this day is born A Sa - viour and a King.

AWAY THAT CUP (L. M.)

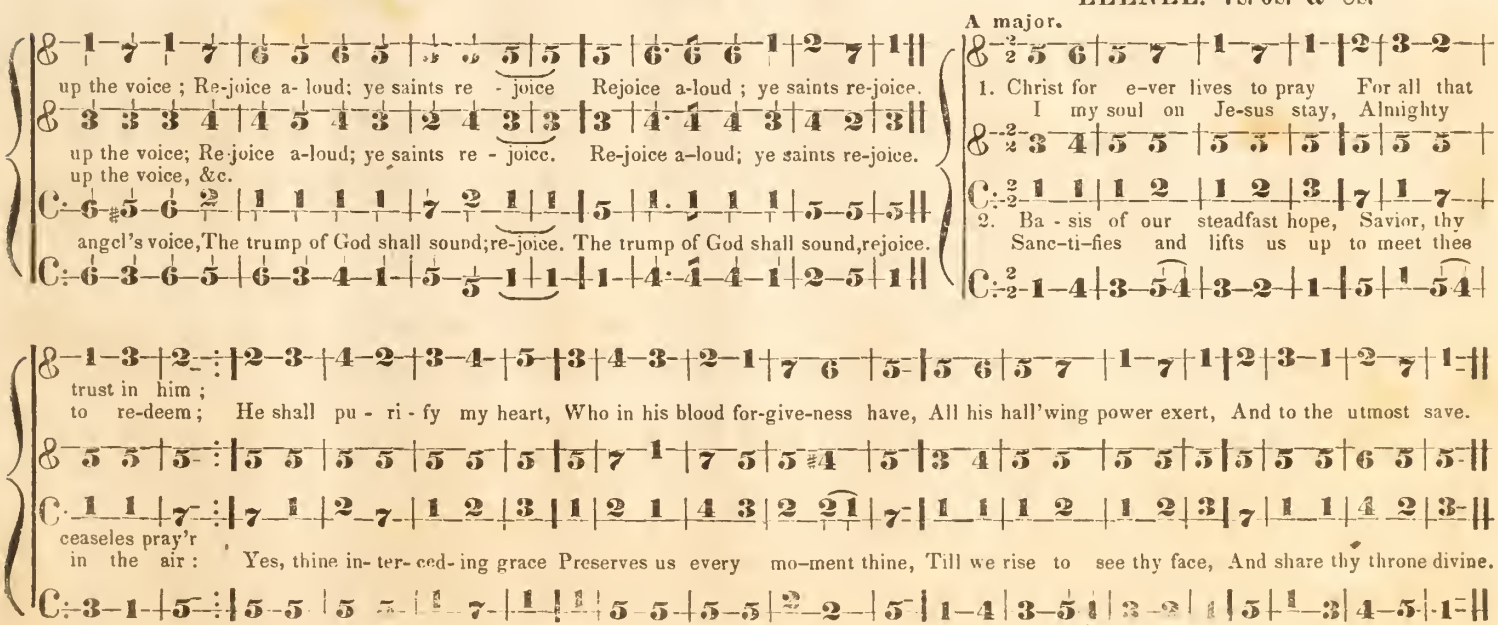
G major. *With energy, not too fast.*



DUNEL. 6s, 8s & 4s.

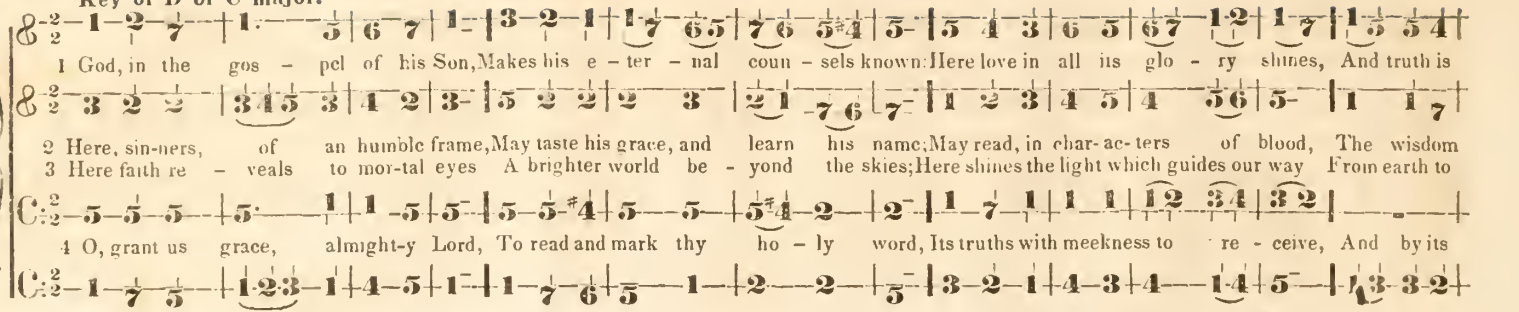
G major.



LEENEL. 7s. 6s. & 8s.



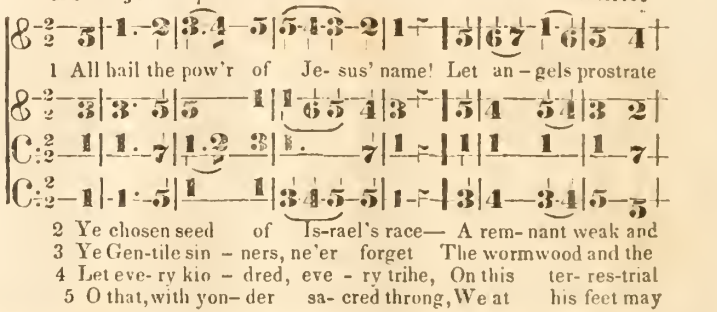
ALFRED. L. M.

Key of D or C major.



ROYALTY. C. M.

Bb major. *Spirito.* White.



C Major. duett. Hartley.

1. O, Zi-on, tune thy voice, And raise thy hands on high; Tell all the earth thy joys, And boast sal-va-tion nigh; Cheerful in God,
2. He gilds thy mourning face With beams that can-not fade; His all resplend-ent grace He pours around thy head; The na-tions round
3. In hon - or to his name, Re-flect that sa - cred light, And loud that grace proclaim Which makes thy darkness bright; Pur-sue his praise,
4. There on his ho - ly hill, A bright - er Sun shall rise, And with his radiance fill Those fairer, pur-er skies; While, round his throne

A - rise and shine, While rays divine stream from a-broad. While rays divine, &c.
Thy form shall view, With lus-tre new di - vine - ly crown'd. With lustre new, &c.
Till sov'-reign love, In worlds a-bove the glo - ry raise. In worlds above, &c.
Ten thou - sand stars In nob-ler spheres his in-fluence own. In nobler spheres, &c.

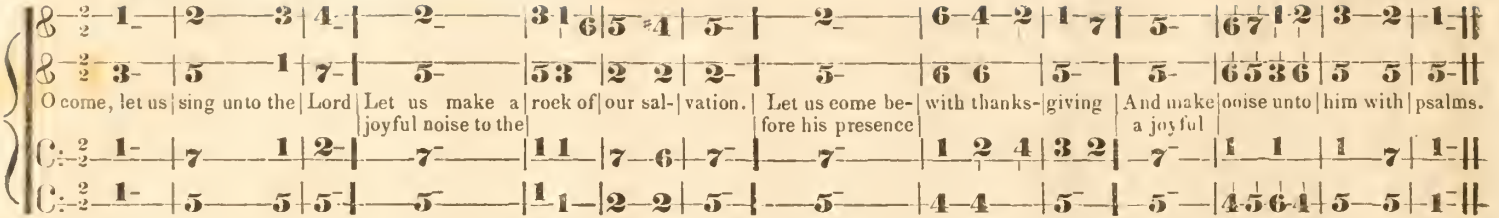
CONDER. C. H. M.

F major.

1. When I can trust my all with God,
Bow all resigned be - neath his rod,
2. O, to be brought to Je - sus' feet,
Is still a pri - vi - lege most sweet,
3. O blessed be the hand that gave,
Bless - ed be he who smites to save

In tri - al's fearful hour
And bless his sparing pow'r A joy springs up a-mid distress, A fountain in the wil-der-ness. A fountain in the wilderness.
Tho' tri - als fix me there,
For he will hear my pray'r; Tho' sighs and tears its language be, The Lord is nigh to an- swer me. The Lord, &c.
Still bless-ed when it takes;
Who heals the heart he breaks: Perfect and true are all his ways, Whom heav'n adores and death obeys. Whom heaven, &c.

A Major. Hartley.

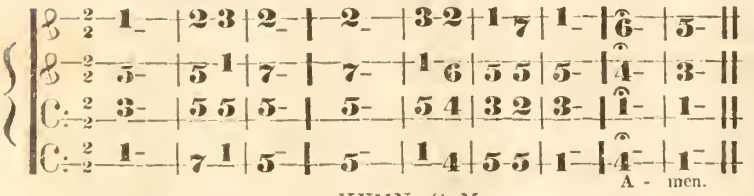


2. For the Lord | is a great | God, ‖ and a great | king a- | bove all | Gods. ‖ In his hand are the deep | places of the | earth ; ‖ the | strength of the | hills is his | also.

3. The sea is his | and he | made it, ‖ and his | hands formed | the dry | land. ‖ O come, let us worship | and bow | down , ‖ let us | kneel before the | Lord our | Maker.

CHANT, for Hymns or Selections.

G or F Major.



HYMN. C. M.

1. Come Holy Spirit heavenly Dove, With all thy | quickening | powers;
   Come shed abroad a Savior's love, In | these cold | hearts of | ours.
2. Look how we grovel here below, Fond of these | trifling | toys;
   Our souls can neither fly nor go, To | reach e- | ternal | joys.
3. In vain we tune our formal songs, In vain we | strive to | rise;
   Hosannas languish on our toogues, And | our de- | votion | dies.
4. Dear Lord! and shall we ever live, At this poor | dying | rate?
   Our love so faint, so cold to thee, And | thine to | us so | great!
5. Come Holy Spirit, heavenly dove, With all thy | quickening | powers;
   Come shed abroad a Savior's love And | that shall | kindle | ours.

HYMN. L. M.

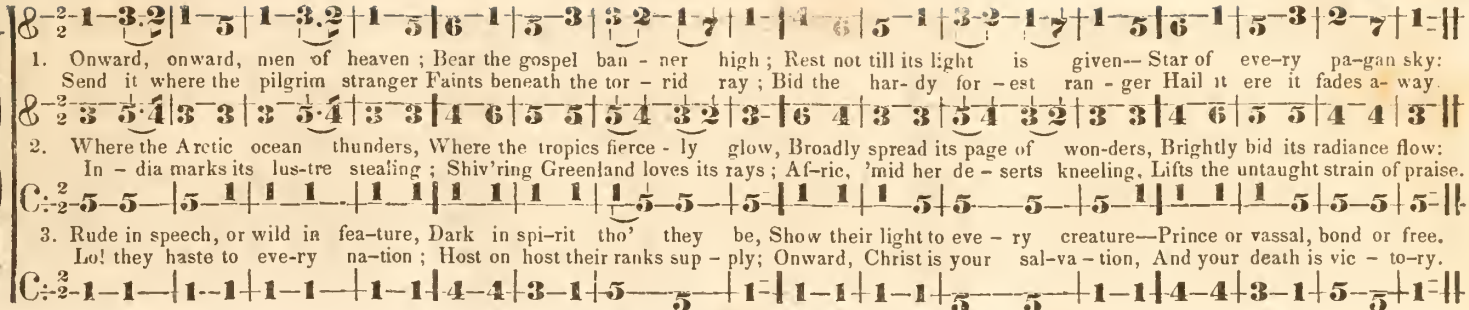
1. Sinner, O why so tho'tless grown? Why in such dreadful | haste to | die? ‖
   Daring to leap to worlds unknown. Heedless a- | gainst thy | God to | fly? ‖
2. Stay, stoner! on the gospel plains. Behold the God of | love un- | fold ‖
   The glories of his dying [illegible] | told. ‖

THE BEATITUDES. Matt. v. 3—12.

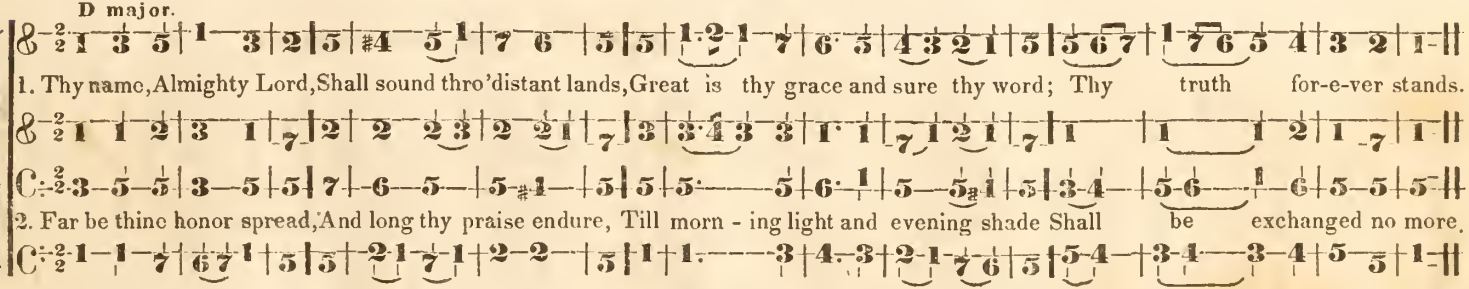
1. Blessed are the poor in spirit: for theirs is the | kingdom of | heaven. ‖
   Blessed are they that mourn: for | they shall be | comfort- | ed. ‖
2. Blessed are the meek: for they shall in- | herit the | earth. ‖
   Blessed are they who do hunger and thirst after righteousness:
   For | they | shall be | filled. ‖
3. Blessed are the mereiful: for | they shall obtain | merey. ‖
   Blessed are the pure in heart: for | they | shall see | God. ‖
4. Blessed | are the | peace-makers :— ‖
   For they shall be | eatled the | children of | God. ‖
5. Blessed are they who are perseeuted for | righteousness | sake: ‖
   For | theirs is the | kingdom of | heaven. ‖
6. Blessed are ye, when men shall revile you, and | persecute | you.
   And shall say all manner of evil against you | falsely | for my | sake.
7. Rejoice, and be exceeding glad, for great is your re- | ward in | heaven;
   For so perseeuted they the | prophets which | were be- | fore you. ‖

HYMN. C. M.

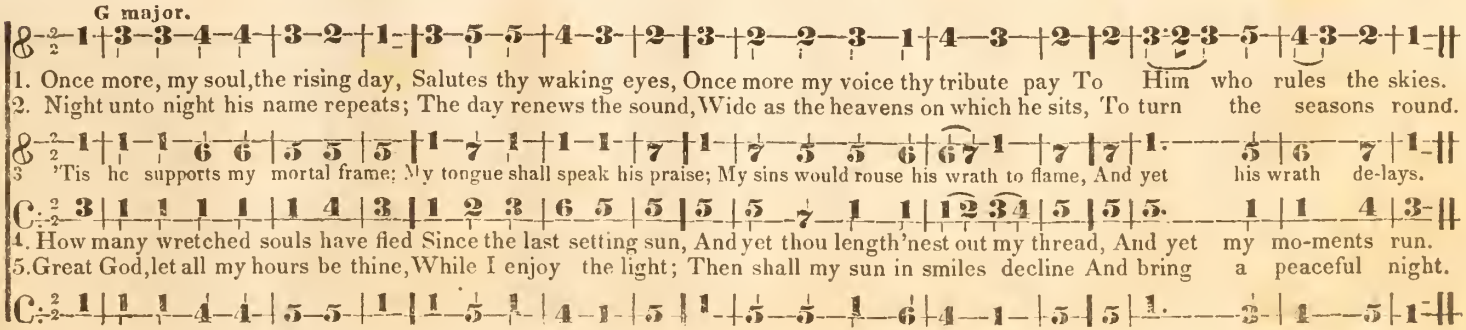
1. I set the Lord before my face; He bears my | courage | up; ‖
   My heart, my tongue, their joy express: My | flesh shall | rest in | hope. ‖
2. My spirit, Lord, thou wilt not leave Where souls de- | parted | are, ‖
   Nor quit my body in the grave, To | see des- | truction | there. ‖
3. Thou wilt reveal the path of life, And raise me | to thy | throne; ‖
   Thy courts immortal plea[illegible]: Thy | presence, | joys un- | known. ‖



WATCHMAN. S. M.

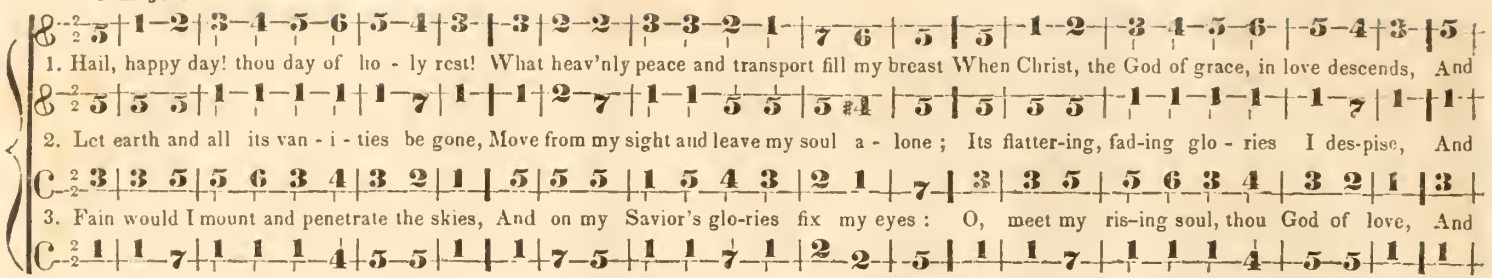


PETERBOROUGH. C.M.



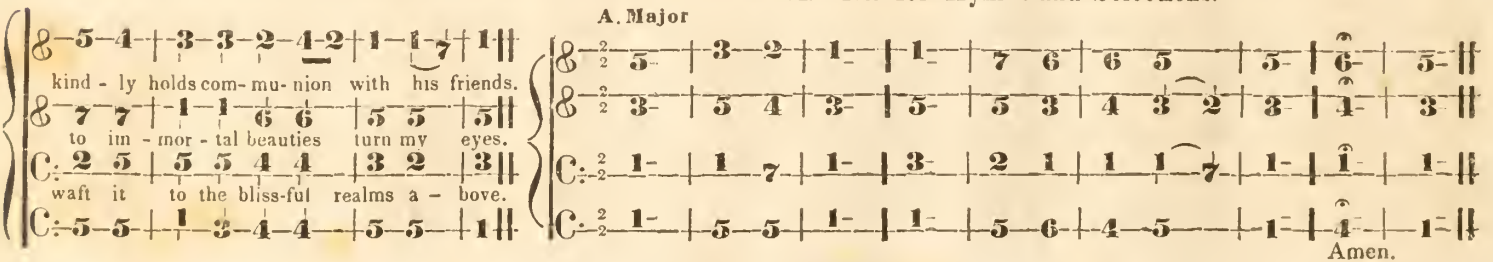
BOWMAN. 10s.

G major.



CHANT for Hymns and Selections.

A. Major



SELECTION, Rev, iv. 8 & 11, and 5, 10 & 13.

1. Holy, holy, holy,| Lord God Al-| mighty,‖
   Which was, and| is, and| is to| come.‖
2. Thou art worthy, O Lord, to receive glory, and|honor and| power ;‖
   For thou hast created all things,
   And for thy pleasure they | are and | were cre- | ated.‖
3. Worthy is the | Lamb that was | slain,‖
   To receive power, and riches, and wisdom,
   And strength ; and | honor, and | glory, and |blessing.‖
4. Blessing, and honor, and | glory and | power, ‖
   Be unto him that sitteth upon the throne,
   And unto the | Lamb for- | ever and | ever.‖A-|men.‖

HYMN (L. M.)

1. The voice of my beloved sounds o'er the rocks and | rising | grounds ;‖
   O'er hills of guilt—and seas of grief he leaps, he | flies to | my re-| lief.‖
2. Now, thro' the veil of flesh I see with eyes of love he | looks to | me‖
   Now in the Gospel's clearest glass, he shows the|beauties| of his| face.‖
3. Gently he draws my heart along, both with his beauties|and his|tongue ;‖
   'Rise,' saith my Lord, 'make haste, away, no mortal | joys are|worth thy| [stay.‖

DOXOLOGY, 8s. & 7s.

1. Praise the God of all creation ; praise the Father's | boundless | love ;‖
   Praise the Lamb, our expiation,--Priest and | King en- | throned a-| bove.‖
2. Praise the fountain of salvation,--Him by whom our | spirits | live ‖
   Undivided adoration to the | one Je - | hovah | give ‖

HELMSLEY. 8s, 7s & 4

A major. Dr. Madan.

1 O'er the gloom - y hills of dark-ness, Look, my soul, be still and gaze; Blessed Ju - bi - lee, Blessed Ju-
See the prom - i - ses ad - van-cing To a glorious day of grace:

2 Let the dark, be - night - ed pa - gan, Let the rude bar-ba - rian, see Let the gos - pel Let the
That di - vine and glo - rious con-quest Once obtained on Cal - va - ry:

3 Kingdoms wide that sit in dark- ness, Grant them, Lord, the glo - rious light; Let re - demp-tion, Let re-
Now, from east - ern coast to west - ern, May the morning chase the night:

4 Fly a - broad, thou might - y gos - pel, Win and conquer—nev - er cease: Sway thy scep - tre, Sway thy
May thy last - ing, wide do - min - ions, Mul - ti- ply, and still in - crease:

bi - lee, Let thy glorious morning dawn.

gos - pel Loud resound, from shore to shore.

demp-tion, Free-ly purchas'd, win the day.

scep - tre, Saviour, all the world around,

PROVIDENCE. 10s & 11s.

D major.

1 Though trou- bles as - sail, and dan - gers affright, Though friends should all
2 The birds, with-out barn or storehouse, are fed; From them let us
3 We all may, like ships, by tem - pests be tossed On per - i - lous
4 His call we o - bey like A - bra'm of old; We know not the
5 No strength of our own, nor good - ness we claim, Our trust is all
6 When life sinks a- pace, and death is in view, The word of his

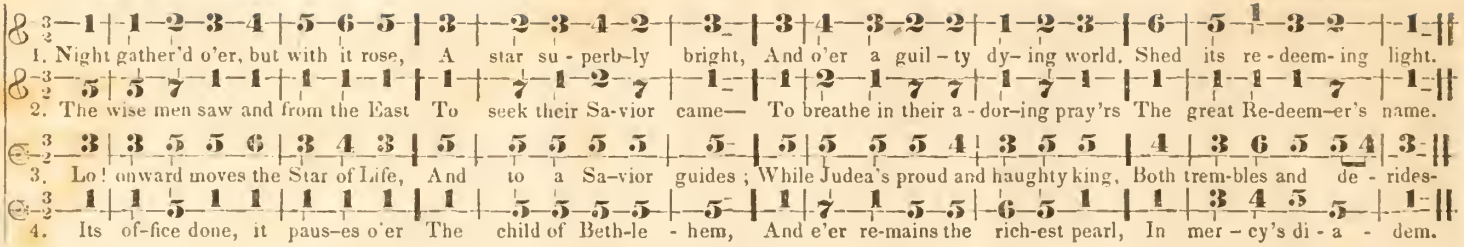
fail, and foes all u- nite, Yet one thing secures us, what - ev- er be - tide, The promise as - sures us, the Lord will provide.
learn to trust for our bread. His saints what is fit- ting shall ne'er be de - nied, So long as 'tis writ-ten, the Lord will provide.

deeps but need not be lost, Though Sa -tan en- ra- ges the wind and the tide, Yet Scripture en - ga- ges, the Lord will provide.
way, but faith makes us bold; For though we are strangers we have a sure guide, And trust in all dangers, the Lord will provide.

thrown on Je- sus- 's name; In this our strong tower, for safe- ty we hide; The Lord is our pow-er, the Lord will provide.
grace shall comfort us through; Not fear-ing or doubting, with Christ on our side, We hope to die shouting, the Lord will provide.

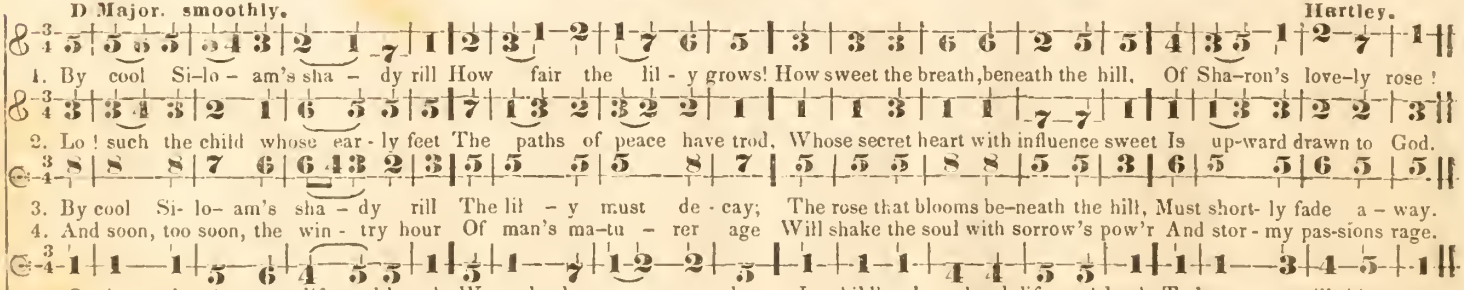
STAR OF LIFE. C. M.

F Major. H. W. Day.



MERARI. C. M.

D Major. smoothly. Hartley.

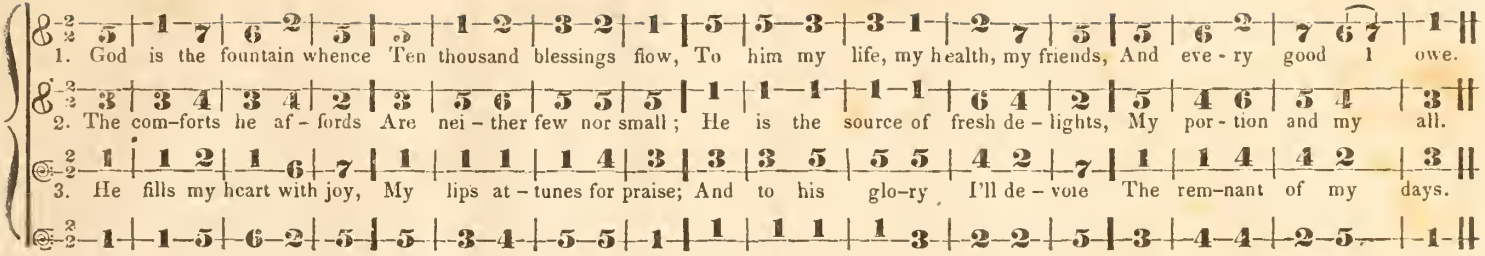


CLARENDON. C. M.

F major. J. Tucker.

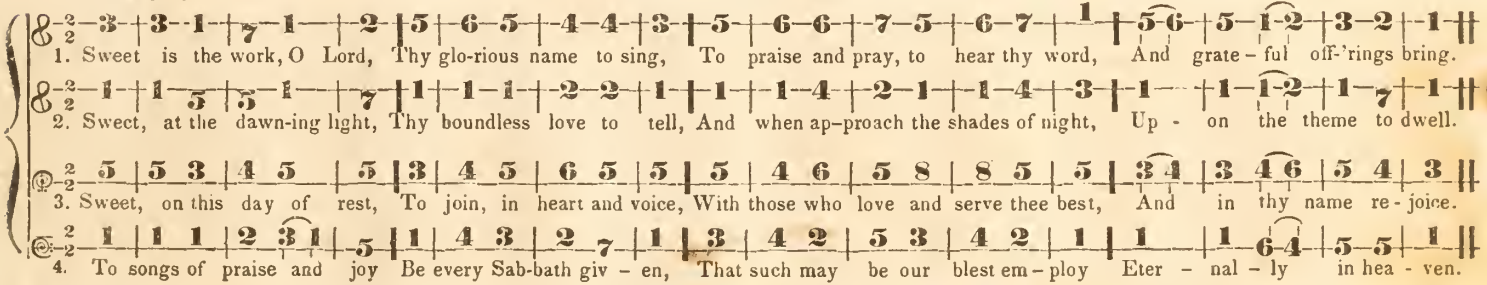
MANTO. S. M.

A Major.



REED. S. M.

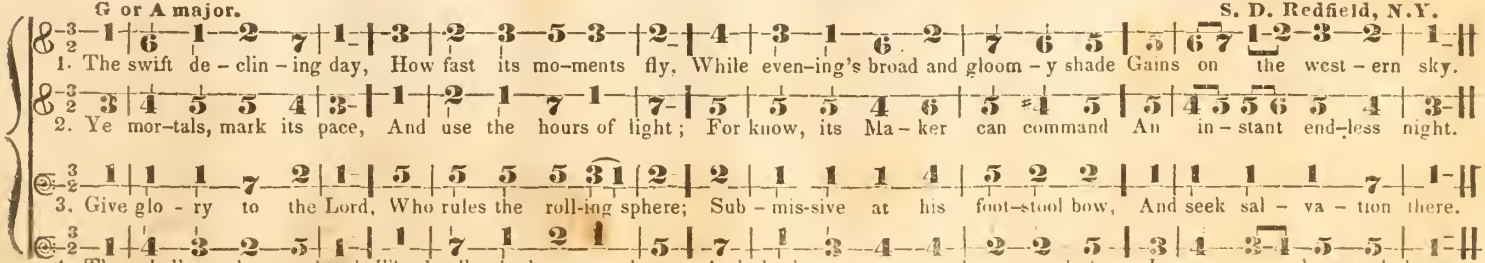
F Major.



FISHER. S. M.

G or A major.

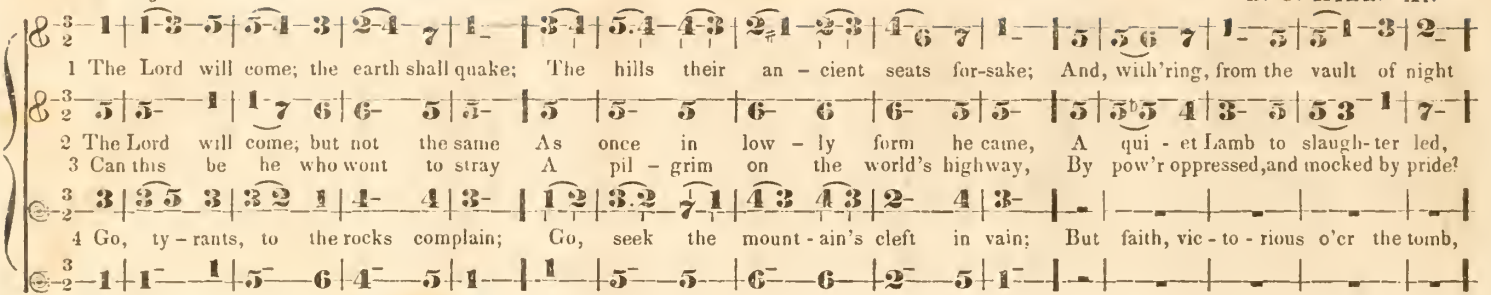
S. D. Redfield, N.Y.



ALANO. L. M.

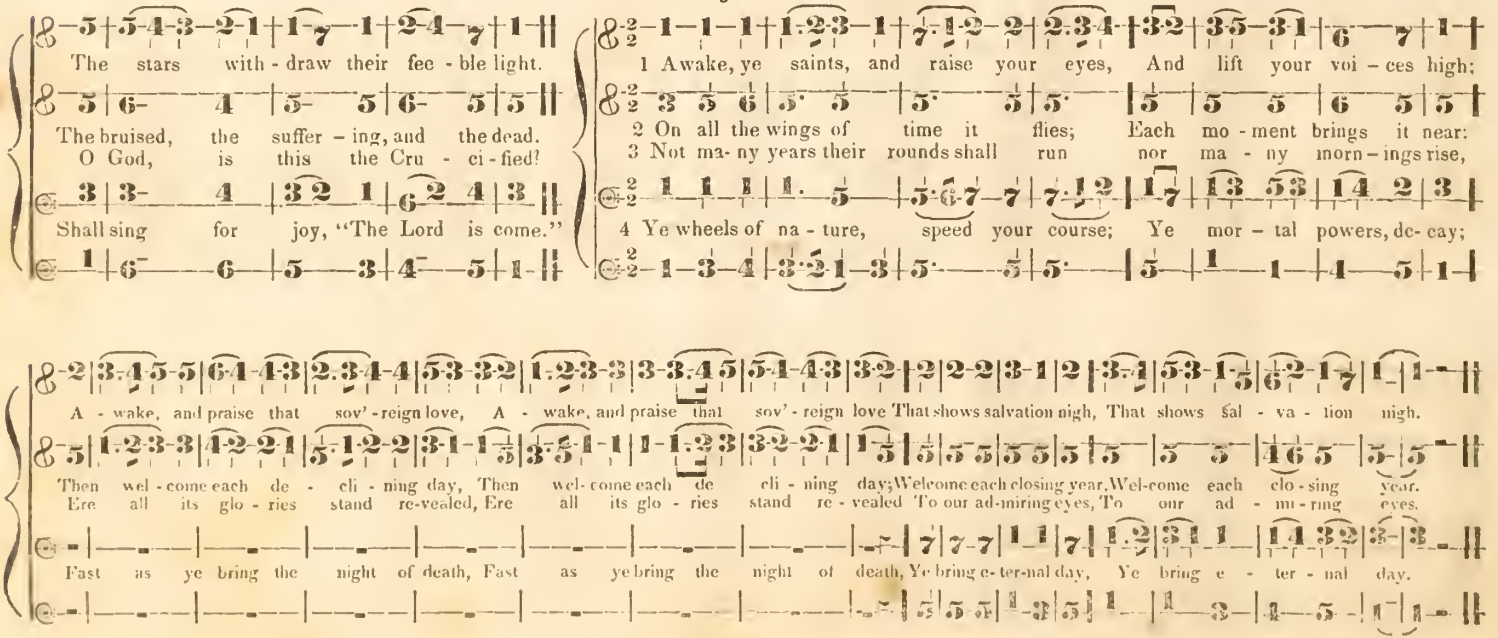
A major.

B. C. HILL. Ar.

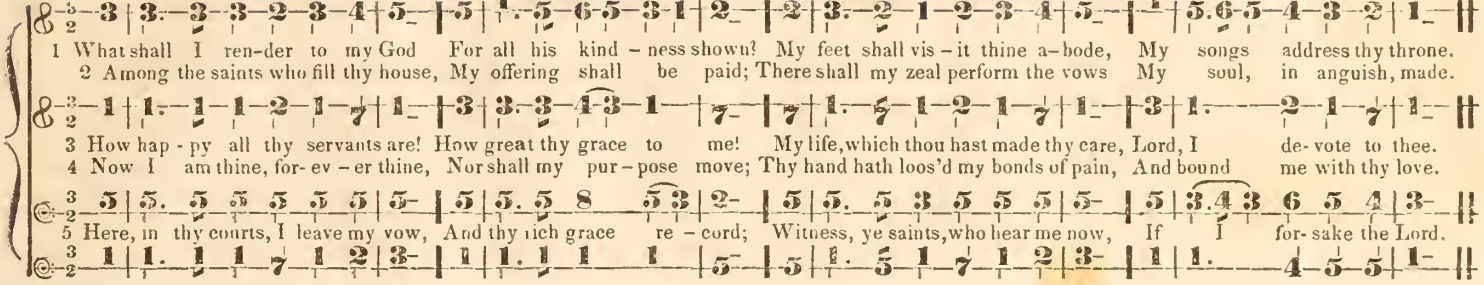


CLIFFORD. C. M.

Bb major.

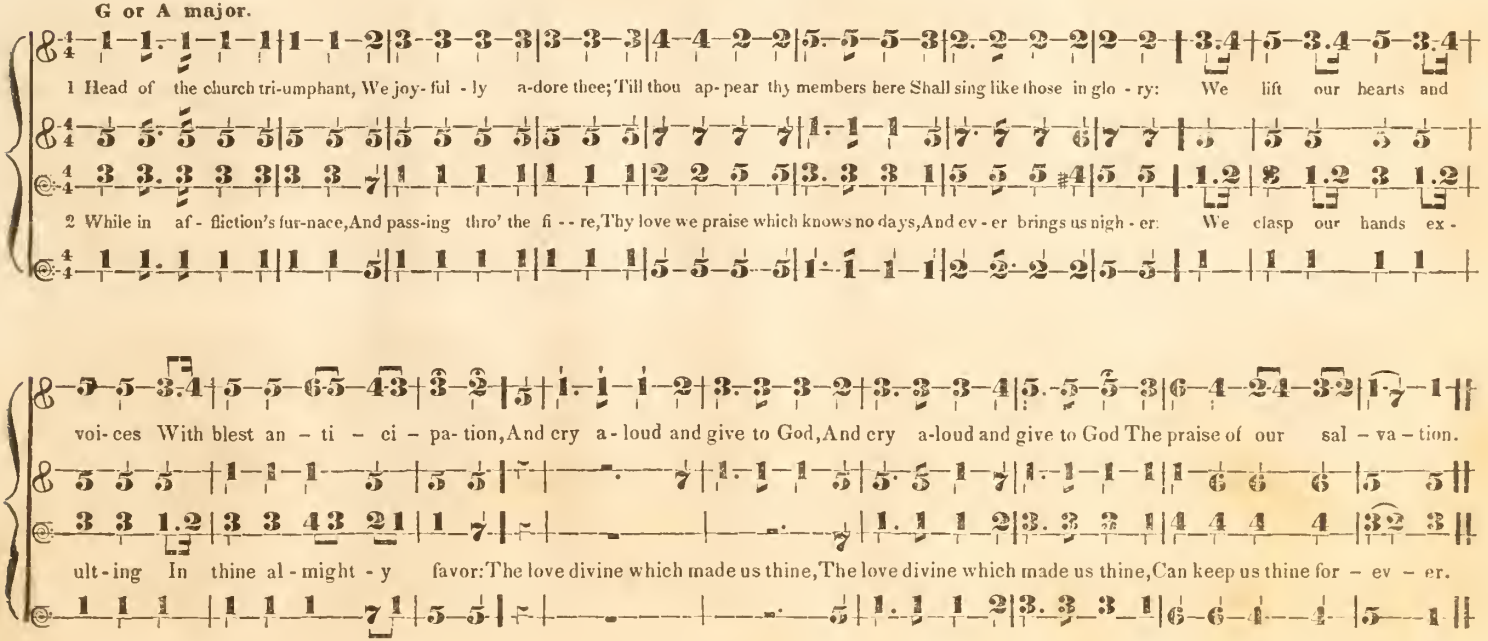


F major. *m* M. CONANT.



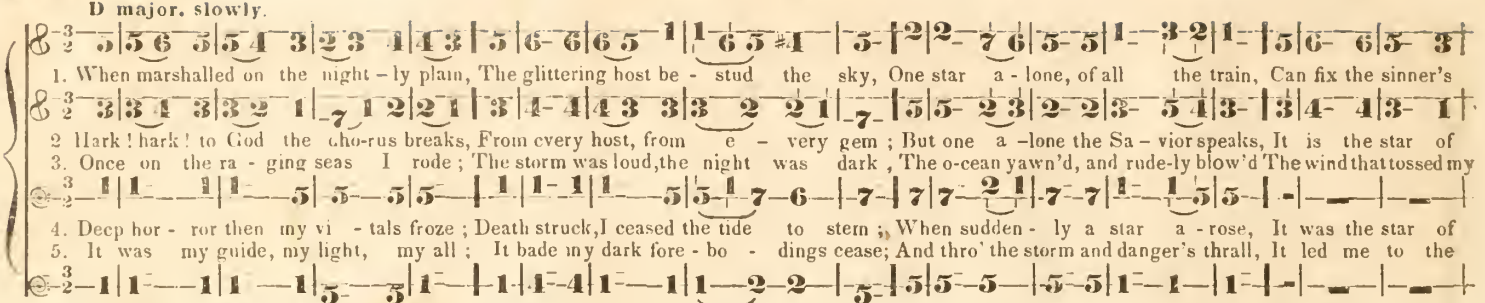
THE CHURCH MILITANT.

G or A major.



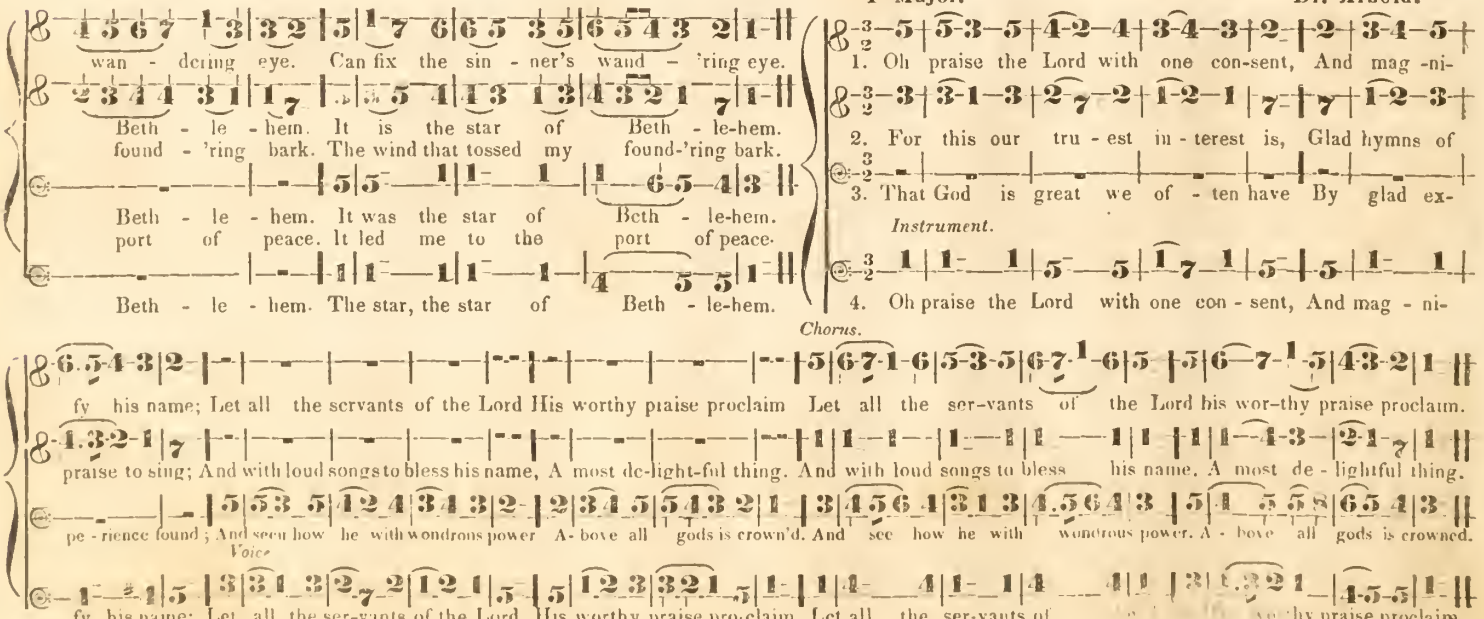
BETHLEHEM VILLE. L. M.

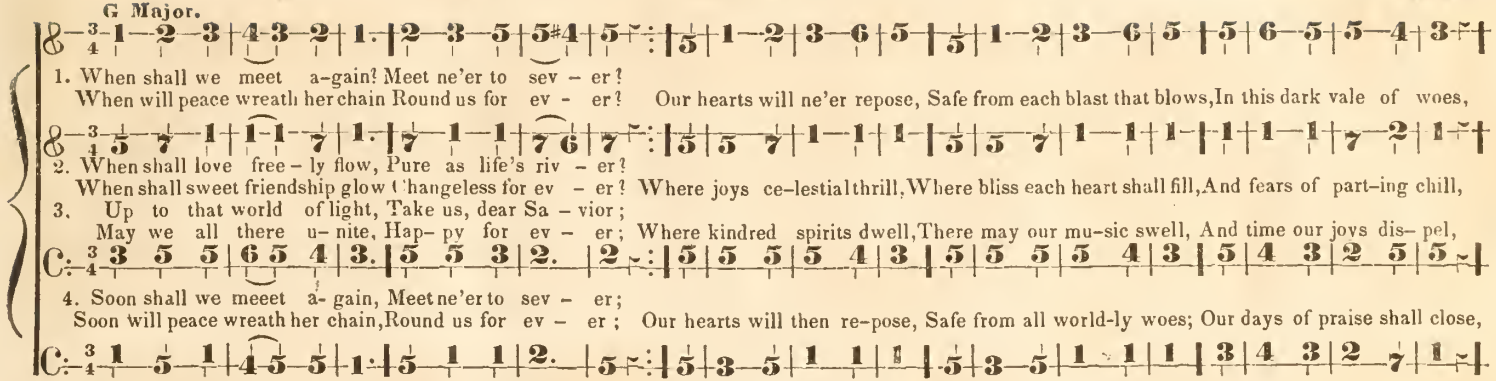
D major. slowly.

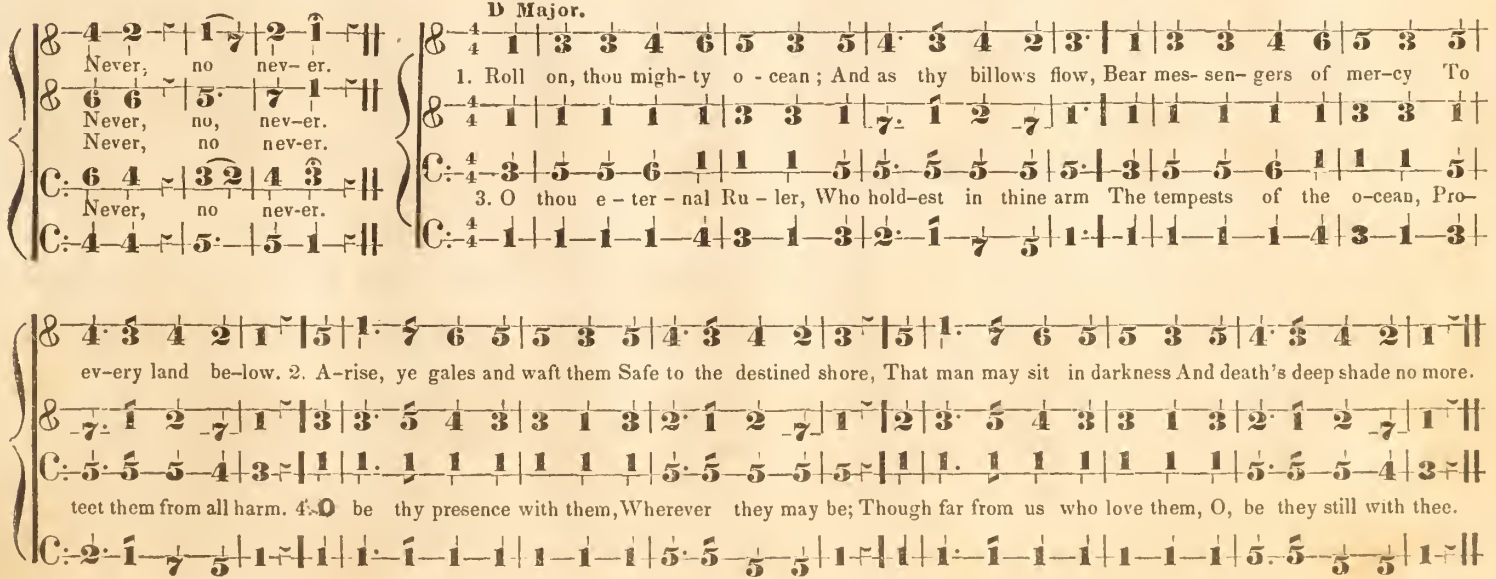


WAREHAM. C. M.

F Major. Dr. Arnold.



WHEN SHALL WE MEET. 6's & 5's. P. M.

KAREN. 7's & 6's.



GREENVILLE. 8s' & 7's.

F Major. Rossean. D.C.

1. Far from mor-tal cares re- treat-ing, Sor-did hopes and vain de-sires,
Here, our will-ing footsteps meet-ing, Ev- ery heart to heaven as-pires.
Mer-cy from a- bove pro-claim-ing Peace and par-don from the skies.

2 From the fount of glo- ry beam-ing, Light ee – les-tial cheers our eyes.

3. Who may share this great sal-va – tion? Every pure and hum- ble mind,
Every kindred, tongue, and na- tion, From the stains of guilt re-fined.
Grace and mer-cy ev- er flow-ing From the fountain of his throne.

4 Blessings all around be-stow- ing, God withholds his eare from none.

SWEET SPRING. 6's & 5's.

D Major. *Not too fast.* H. W. Day.

1. Sweet Spring is re- turn-ing, She breathes on the plain, The meadows are blooming In beau-ty a – gain; And fair is the flow- er
2. Full glad- ly we greet thee, Thou love-li – est guest, Quite long have we wait-ed By thee to be blest. Stern win-ter threw o'er us
3. Whene'r in the fields then, The fragranee of May All glad-ly in – hal- ing Or mus-ing we stray; The goodness of Him, who

And green is the grove And soft is the shower, That falls from a – bove.
His hea-vy eold ehain; We long to be breathing In free-dom a – gain.
The fields and the grove Has clothed in their beau-ty, A – dor- ing we love.

BENEDICTION Chant.

Bb Major.

Grace be with all them that love our | Lord Jesus | Christ | in sin- | cer-i- ty. A- | men, A- | men.

Note. *Amen*—pronounced, a long, as in fate, e as in met—Amen. See Webster, Sheridan, Walker, Perry, Jones, Fulton & Knight and Jameson. *Ahmen*, is a barbarism, not tolerated, it is presumed, in any literary institution in this country, being as it is, at variance with the authority above quoted. The fantasia in the pronunciation of theatrical singers, neither make the laws of language, nor are suitable to be adopted in the assemblies of saints. Amen, *and all other words* should be pronounced in singing as in correct speaking.

G. Major.

1. O for a shout of joy, Loud as the theme we sing! To this di-vine em-ploy Your hearts and voices bring; Sound, sound, thro' all the earth abroad, The
2. Unnumbered myriads stand, Of seraphs bright and fair, Or bow at his right hand, And pay their homage there; But strive in vain with loudest chord, To
3. Yet sinners sav'd by grace, In songs of low-er key, In eve-ry age and place, Have sung the myste-ry; Have told in strains of sweet accord, The
4. Tho' earth and hell assail, And doubts and fears arise, The weakest shall prevail, And grasp the heav'nly prize, And thro' an endless age re-cord The

MAVOY. C. H. M.

F. Major. Wood.

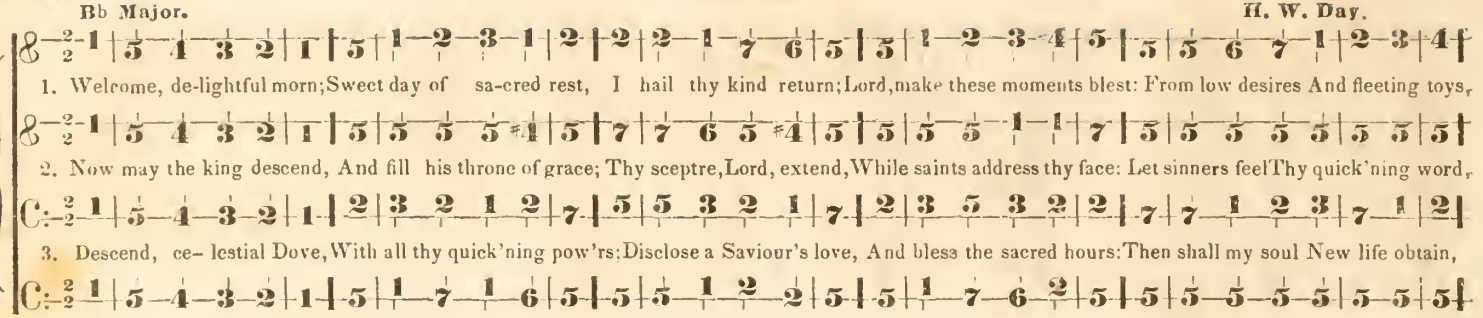
love, th' e - ter - nal love of God.
sound the wond'rous love of God.
love, the sov'reign love of God.
love, the unchanging love of God.

1. O what is life?—'tis like a flow'r That blossoms and is gone; It flou-rish-es its lit - tle hour, With
2. O, what is life? 'tis like the bow That glistens in the sky; We love to see its col-ors glow; But
3. Lord, what is life? if spent with thee, In humble praise and pray'r, How long or short our life may be, We

all its beauty on; Death comes, and like a wintry day, It cuts the lovely flower a-way. It cuts the lovely flower a - way.
while we look they die; Life fails as soon: to-day 'tis here; To- mor- row it may dis - ap-pear. To- mor- row it may dis- ap- pear.
feel no anxious care: Tho' life depart our joys shall last When life and all its joys are past. When life and all its joys are past.

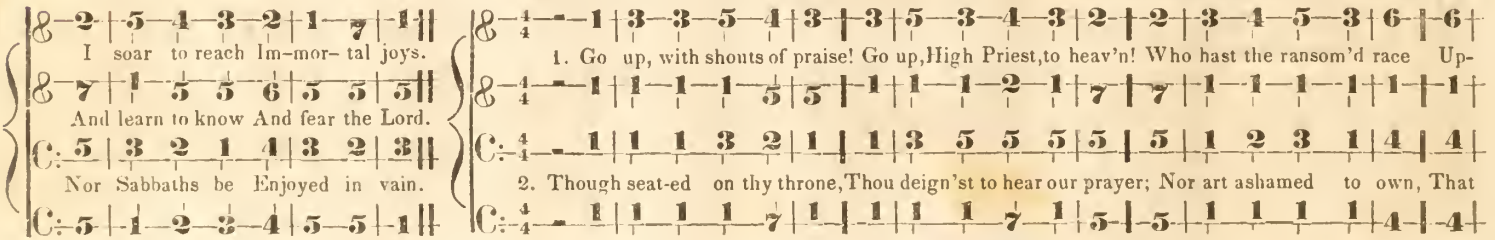
CROFTS. H. M.

B♭ Major. H. W. Day.

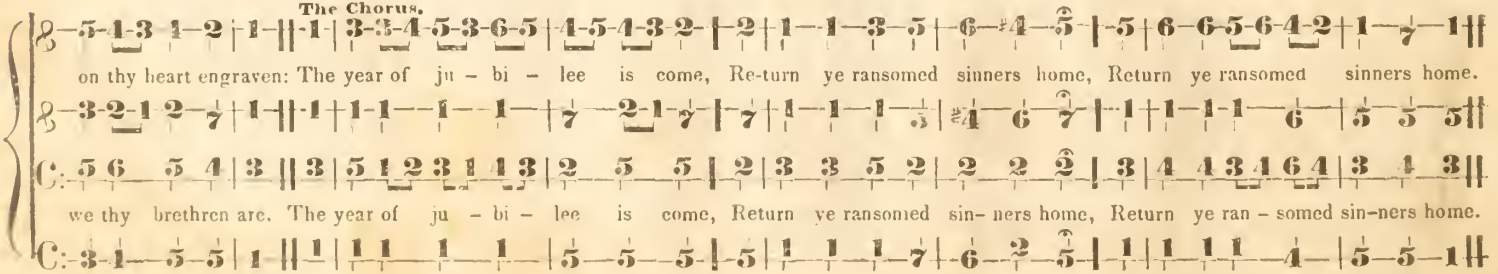


PLANT. 6's.

G Major. *Not too fast.* (With a Chorus to be sung or omitted at pleasure.) P. Arr.

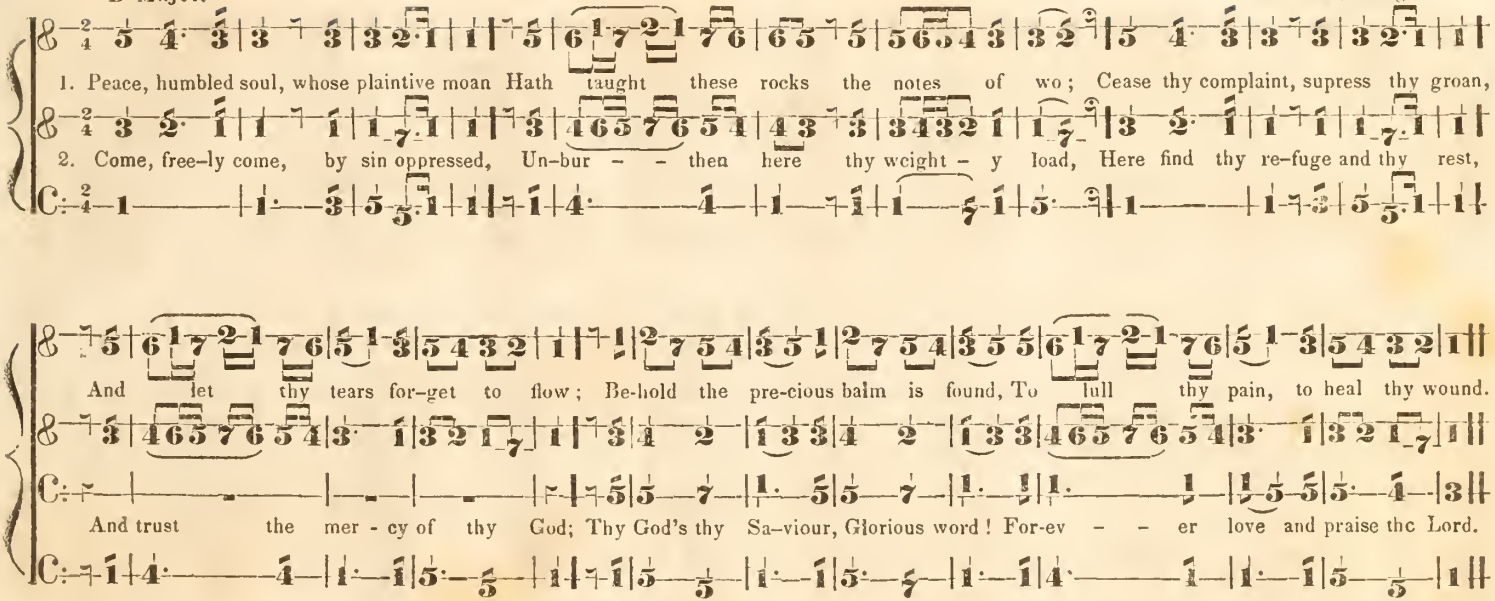


The Chorus.



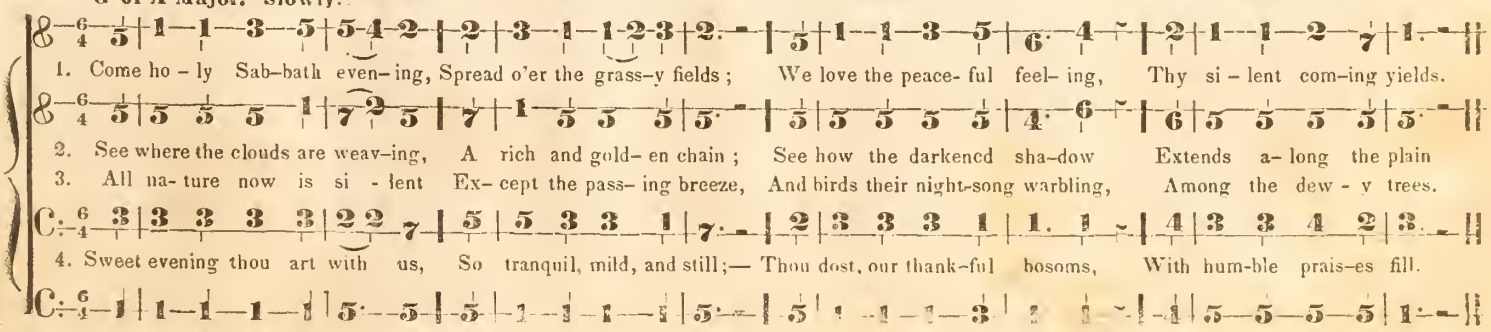
PEACE, TROUBLED SOUL, or L. M. 6 lines.

D Major. Mazzinghi.



SABBATH EVENING. 7's & 6's.

G or A Major. Slowly.



STAR IN THE EAST. 11s & 10s.

G or A major.

1 Hail to the brightness of Zi- on's glad morn- ing! Joy to the lands that in dark- ness have lain; Hushed be the ac - cents of
2 Hail to the bright- ness of Zi- on's glad morn -ing, Long by thy prophets of Is - rael foretold; Hail to the mil - lions from
3 Lo in the des - ert, rich flowers are spring - ing, Streams ev- er copious are gli- ding a- long; Loud from the moun - tain- tops
4 See from all lands, from the isles of the o - cean, Praise to Je- ho- vah as-cend- ing on high; Fall'n are the en - gines of

loud. *Last v rec.* *dim.*

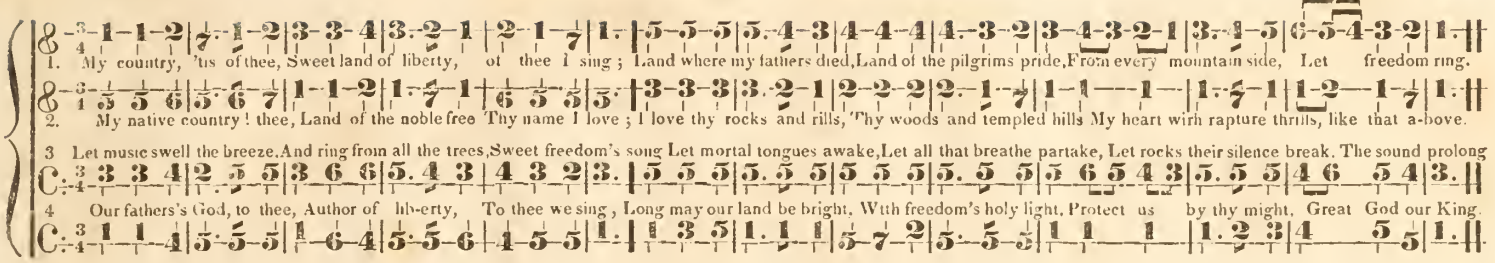
sor - row and mourning, Zi - on in tri - umph be-gins her mild reign. Hal- le - lu - jah! Hal- le - lu- jah! Hal- le - lu - jah! A- men, A- men.
bond - age re- turning, Gentiles and Jews the blest vis- ion be-hold. Hal- le - lu- jah! Hal -le - lu- jah! Hal- le - lu- jah! A- men, A - men.
ech - oes are ring-ing, Wastes rise in ver - dure and min-gle in song. Hal- le - lu- jah! Hal- le - lu- jah! Hal- le - lu- jah! A-men, A - men.
war and com-mo-tion, Shouts of sal- va - tion are rending the sky. Hal- le - lu - jah! Hal- le - lu- jah! Hal- le - lu - jah! A- men, A - men.

SOUTHACK. 7s & 6.

Bb major. End. D. C.

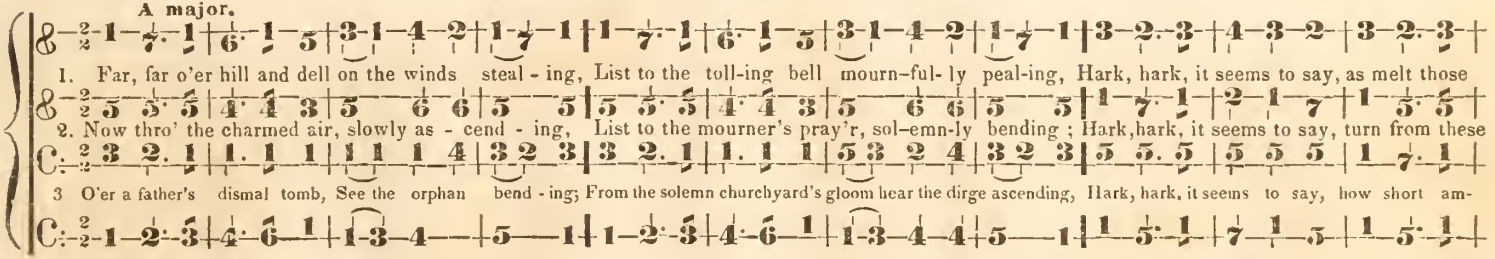
1 Father, God, we glo - ri - fy Thy love to Ad- am's seed;
Love that gave thy Son to die, And rais'd him from the dead; Him for our of- fen - ces slain, That we all might par- don find,
Thou hast bro't to life a- gain, The Saviour of man - kind.
2 By thy own right hand of power Thou hast ex- alt - ed him,
Sent the might- y conquer- or Thy peo-ple to re - deem; King of Saints, and Prince of Peace. Him thou hast for sin - ners given,
Sinners from their sins to bless, And lift them up to heaven.
3 Father, God, to us im-part The gift unspeak- a - ble;
Now in eve- ry wait-ing heart The glorious Son re - veal; Quicken'd with our liv - ing Lord, Let us in thy Spir - it rise,
Rise to all thy life restored, And bless thee in the skies.

F Major. Words by S. F. Smith.



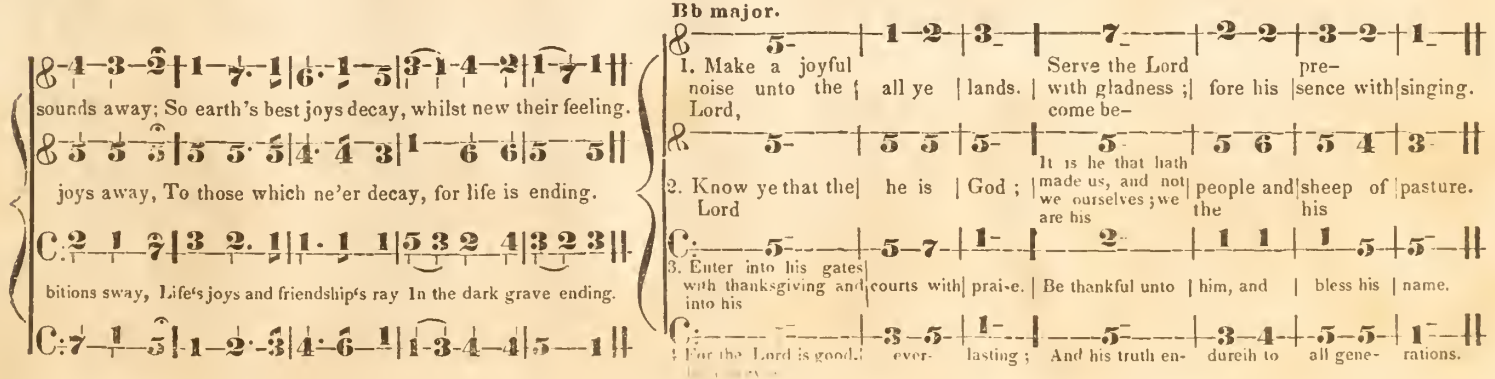
CHURCH BELL. 6s & 5s.

A major.



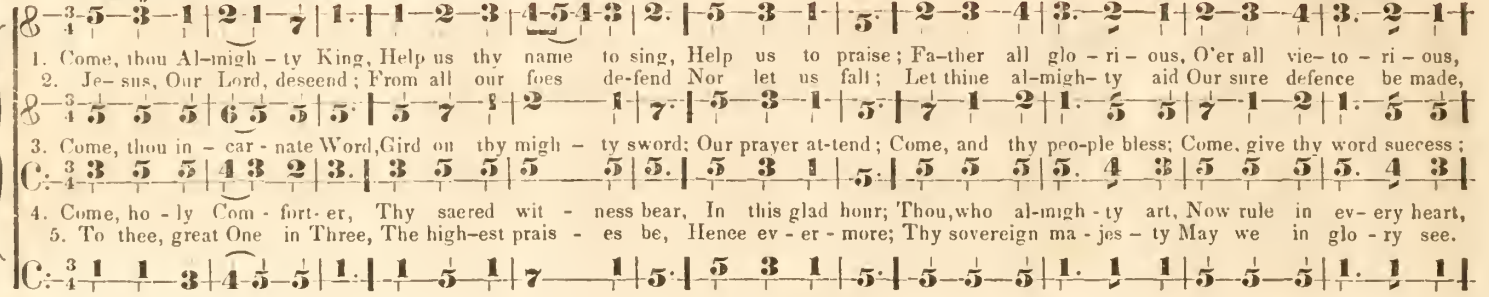
THANKSGIVING CHANT. Ps. C.

Bb major.

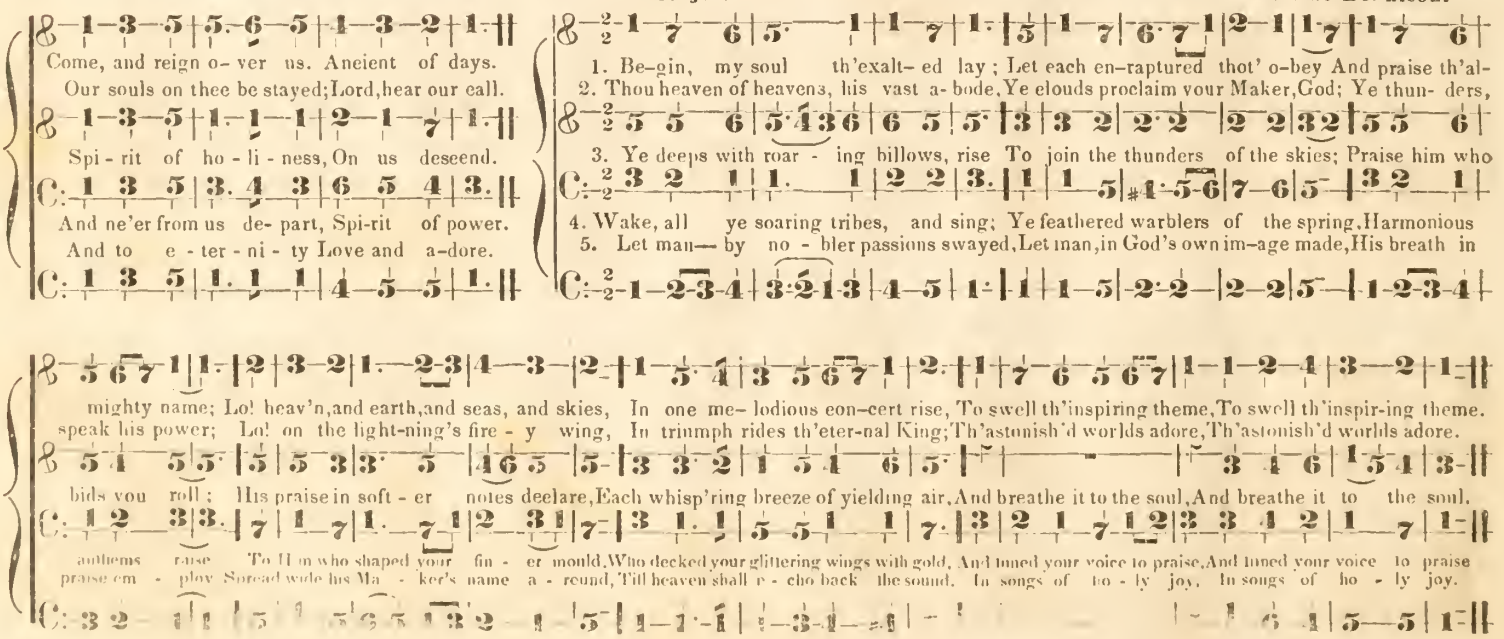


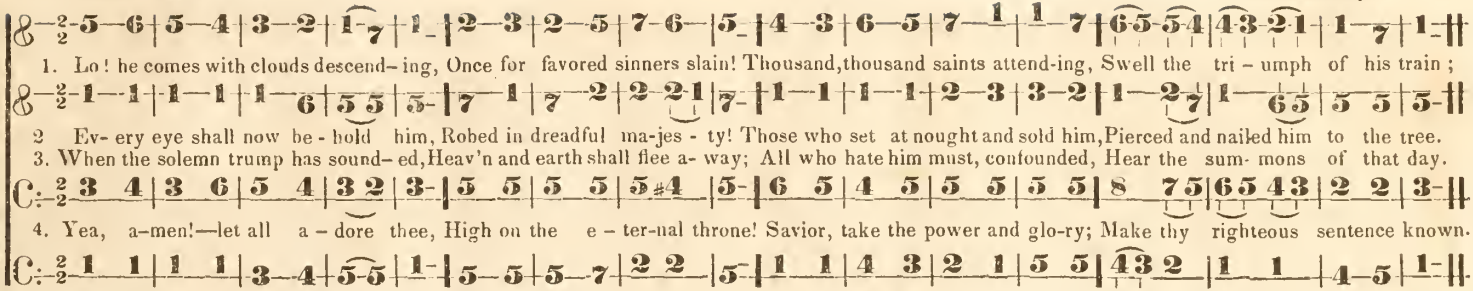
ITALIAN HYMN. 6's & 4's.

G Major. Giardini.

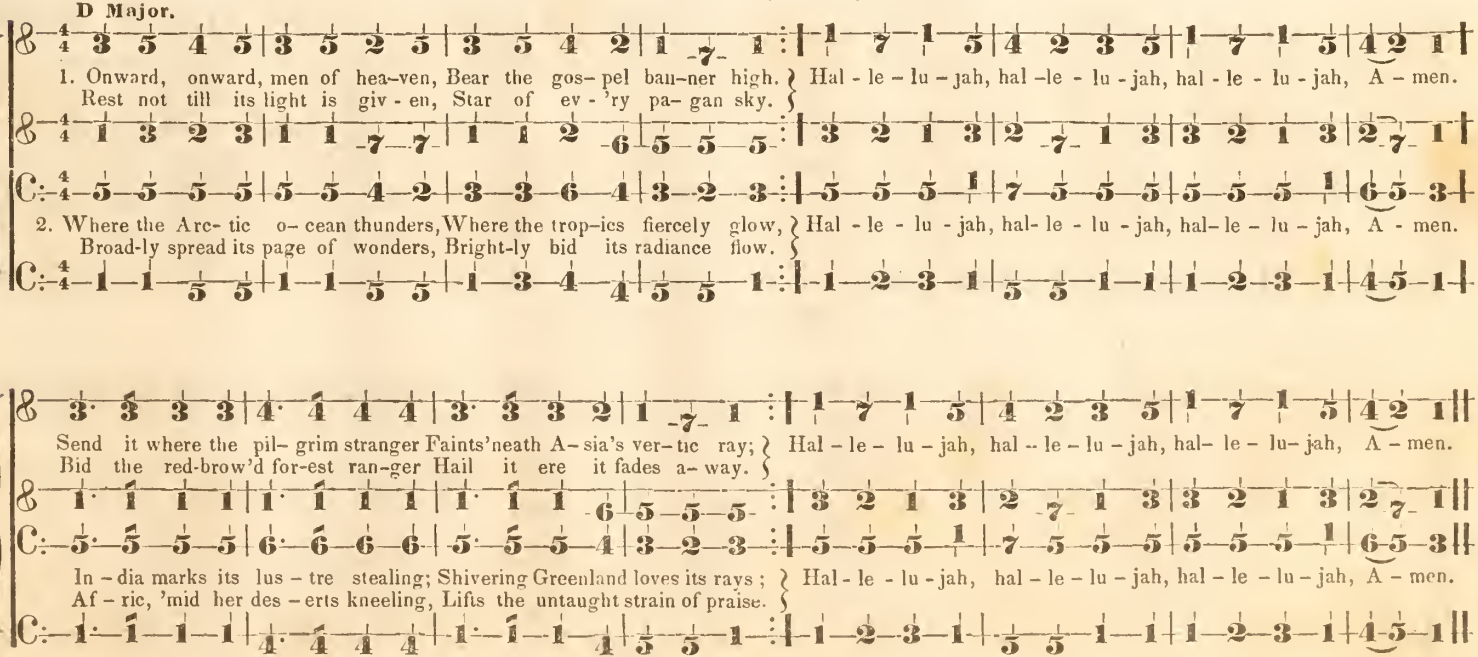


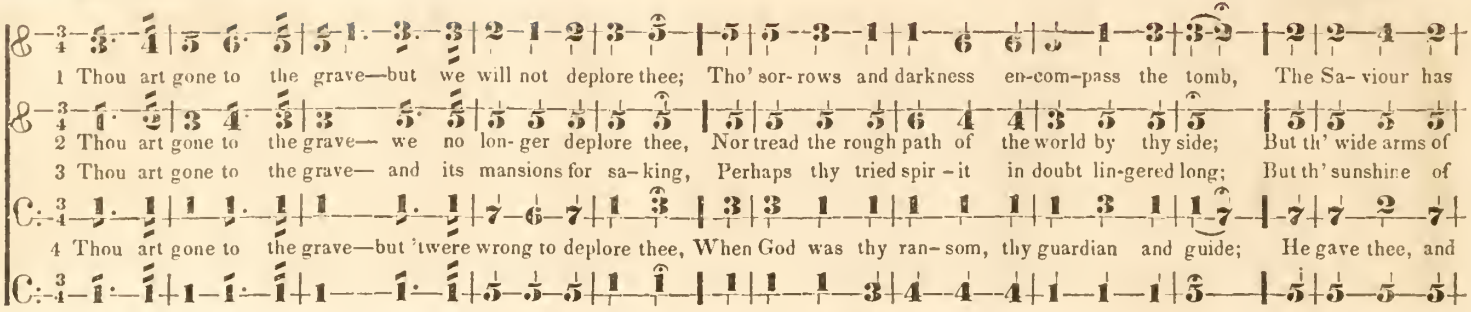
BEAL. C. P. M.

C Major. R. S. Bennison.

F Major. *Moderate and bold.* H. W. Day.



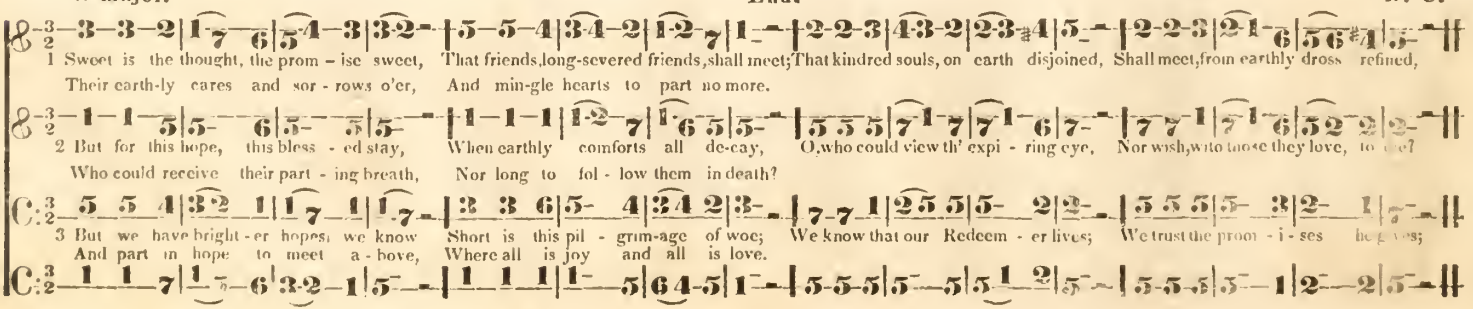
VESPER. 8's & 7's; or 8's, 7's & 4's.

D Major.

B♭ major. Dr. Clarke.



QUINCY. L. M. 6 lines.

G major. End. D. C.



Eb Major. H. Plant, Arr.

Soli.

1. Who are these? who are these? that come from far, Led by Jacob's ris- ing star Strangers now to Zi- on come, There to seek a happy home.

Semi Chorus.

2. Lo! they gather like a cloud, Or like doves the windows crowd; Zi- on wonders at the sight, Zi - on feels a strange de-light.

2. Lo! they gather like a cloud, Or like doves the windows crowd; Zi-on wonders at the sight, Zi - on feels a strange delight.

Soli. Bb Major.

3. Zi- on now no more shall sigh, God will raise her glories high; He will send a large increase, He will give his peo - ple peace.

Eb Major. Chorus. *f.* 2d time.

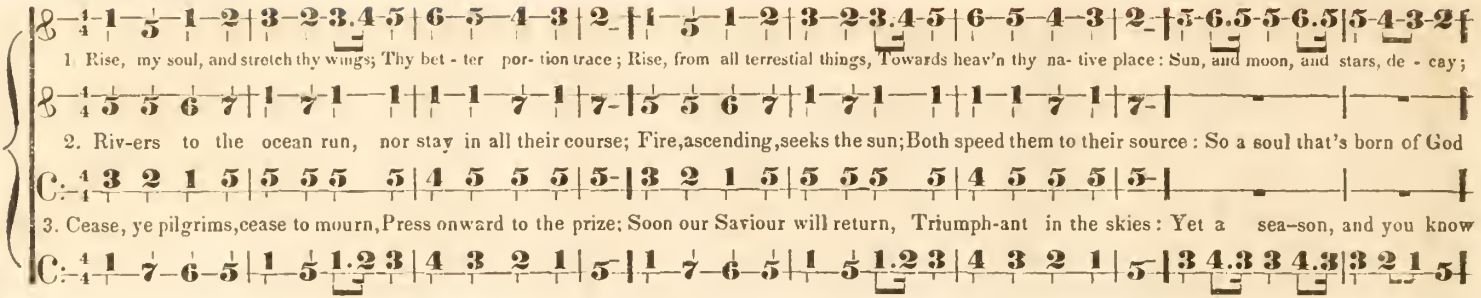
4. Sons of Zi – on sing a- loud, See her sun with-out a cloud; God will make her joy com-plete, Zi- on's sun no more shall set.

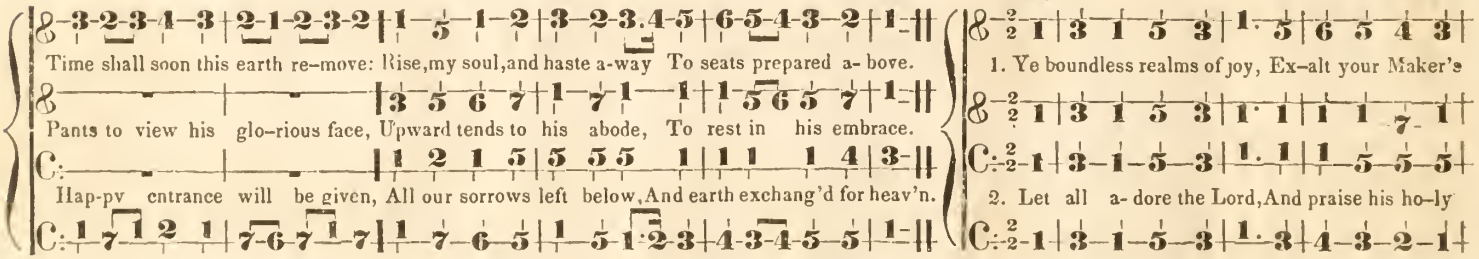
4. Sons of Zi – on sing a-loud, See her sun with-out a cloud; God will make her joy complete, Zi- on's sun no more shall set.

* May be sung to any 7's Hymn of four verses

AMSTERDAM. 7's & 6's.

G Major.

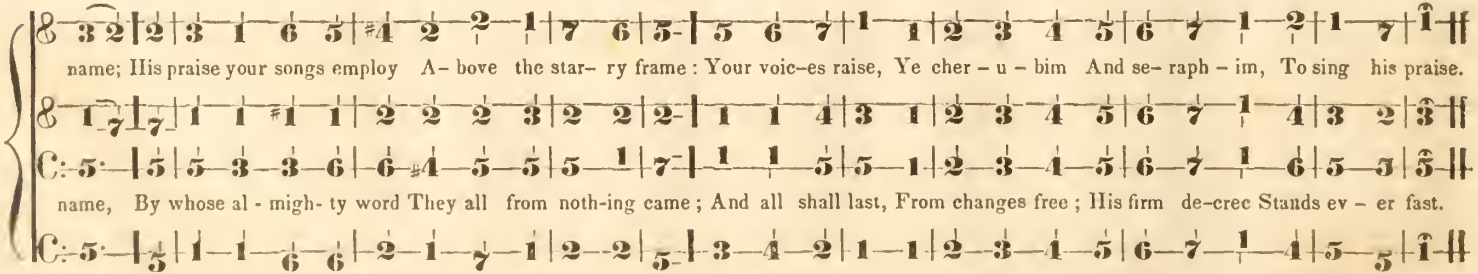


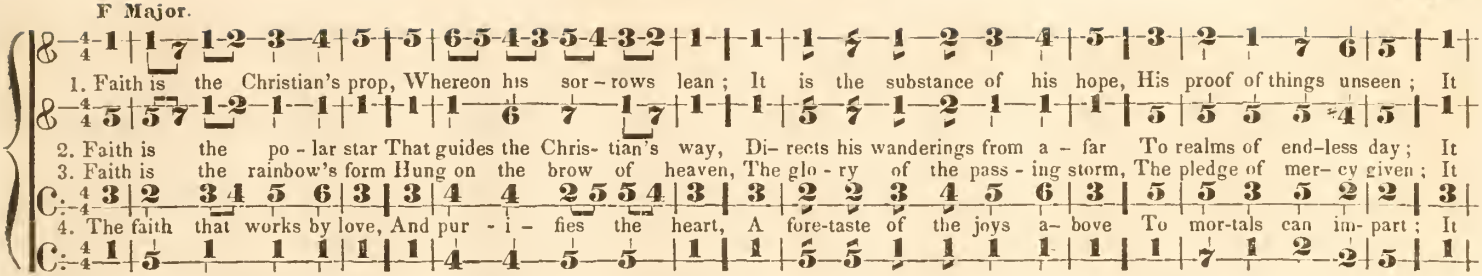


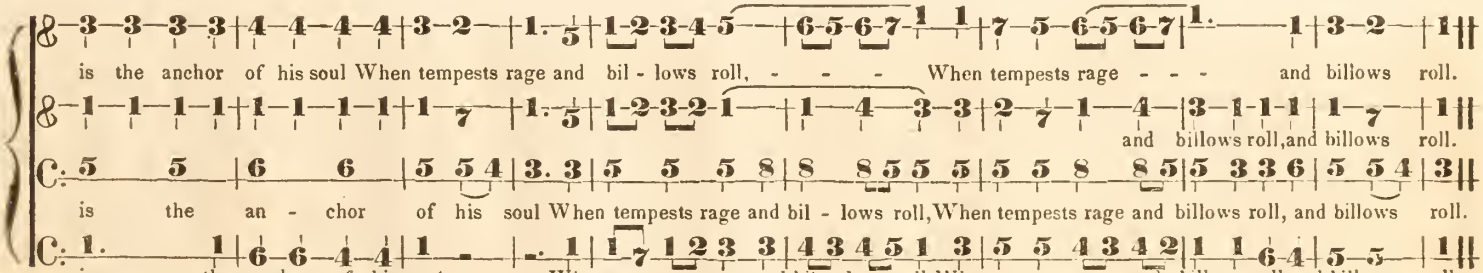
DARWELL. H. M.

D Major.

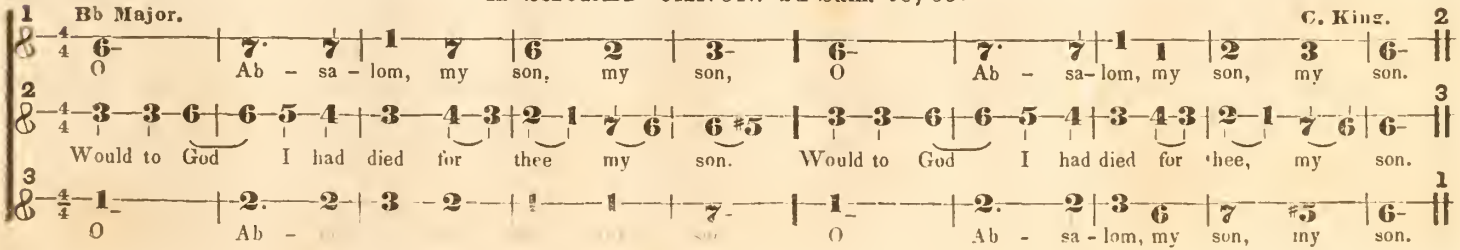
Darwell.







A SACRED CANON. 2d Sam. 18, 33.



SERAPH. C. P. M.

Bb major.

P—

1. O could we speak the matchless worth, O could we sound the glories forth, Which in our Sa – vior shine, We'd soar and touch the heav'nly strings,
2. We'd sing the pre – cious blood he spilt— Our ransom from the dreadful guilt Of sin and wrath di – vine ; We'd sing his glorious right–eous–ness,
3. We'd sing the char – ac – ters he bears, And all the forms of love he wears, Ex – alt – ed on his throne ; In loft–iest songs of sweetest praise,
4. Well, the de– light– ful day will come, When our dear Lord will bring us home, And we shall see his face; Then, with our Sa–vior, Brother, Friend,

BAILEY. S. M.

C major.

1. Welcome sweet day of rest,
2. The King him-self comes near.
3. One day, a - mid the place
4. My wil - ling soul would stay

And vie with Gabriel while he sings, In notes almost di-vine. In notes al – most di – vine.
In which all perfect heav'nly dress We shall for–ev–er shine. We shall for – ev – er shine,
We would, to e–ver–last–ing days, Make all his glories known. Make all his glo – ries known.
A blest e - ter - ni – ty we'll spend, Tri–umphant in his grace. Tri–um–phant in his grace.

That saw the Lord a - rise; Wel - come to this re- viv - ing breast And these rejoicing eyes. And these re-joicing eyes.
And feasts his saints to-day; Here we may sit, and see him here, And love and praise, and pray. And love, &c.
Where Christ, my Lord, has been, Is sweet - er than ten thousand days Of pleasure and of sin. Of pleasure and of sin.
In such a frame as this, Till call'd to rise and soar a - way To e–ver–last–ing bliss. To e– ver– last– ing bliss.

G major.

1 Behold how the Lord has girt on his sword! From con – quest to con-quest proceeds! How hap - py are they who see this glad day, And

2. His word he sends forth from the south to the north; From east and from west it is heard; The re – bel is charm'd, the foe is disarmed; No

3. To Je–sus a–lone, who sits on the throne, Sal – va - tion and glo – ry be – long; All hail, bless-ed name, for – e – ver the same, Our

BETHANY. 5s & 8s. or 10s & 8s.

G major. Dr. Madan.

wit-ness his won–der–ful deeds.

day like our day has appeared.

joy and the theme of our song.

1. Be-hold how the Lord has girt on his sword! From conquest to conquest proceeds! From conquest to

2. His word he sends forth, from the south to the north; From east and from west it is heard; From east and from

3. To Je–sus a - lone, who sits on the throne, Sal – va-tion and glo – ry belong; Sal – va - tion and

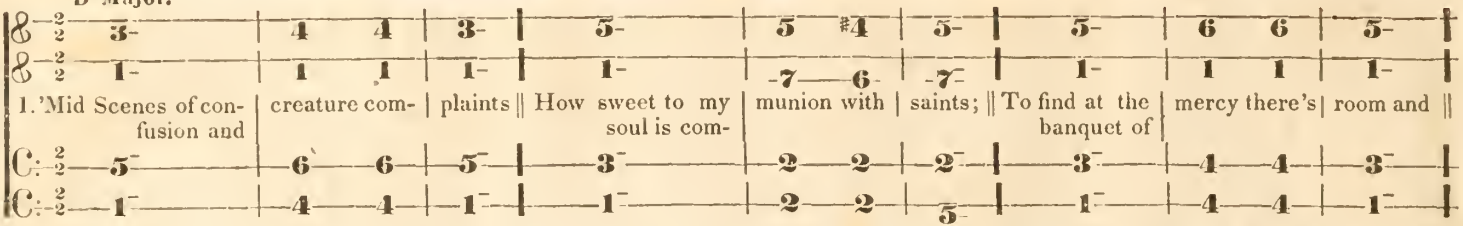
conquest proceeds! How happy are they who see this glad day, And wit-ness his won-der–ful deeds. And witness his won - der - ful deeds.

west it is heard; The re- bel is charm'd, the foe is disarmed; No day like our day has appeared. No day like our day has appeared.

glo - ry be-long; All hail, bless-ed name, for e - ver the same, The joy and the theme of our song. The joy and the theme of our song.

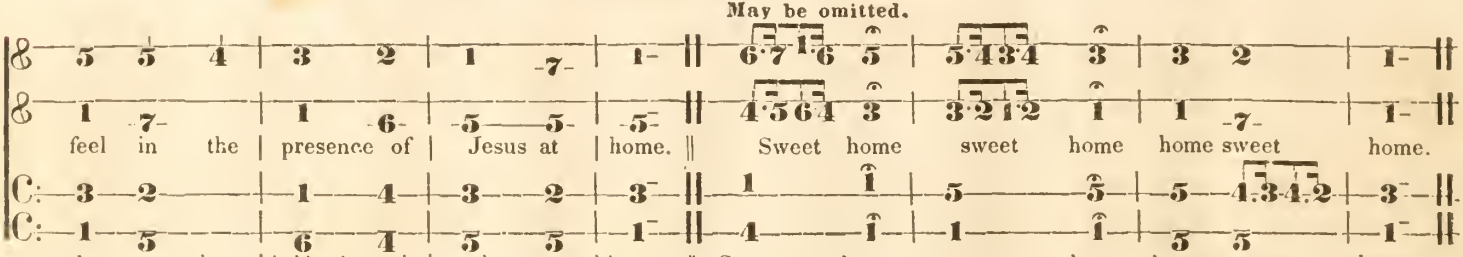
126 SAINT'S HOME, Chant. For all Metres longer than Long Metre.

D Major.



2. Sweet bonds that unite all the|children of |peace!‖And thrice precious Jesus, whose|love cannot|cease!‖Though oft from thy presence in|sadness I|roam, I
3. I sigh for the body of | sin to be | free,‖Which hinders my joy and com- | munion with|thee;‖Though now my temptations like|billows may | foam, All
4. While here in the valley of | conflict I | stay, ‖ O give me submission and | strength as my | day! ‖ In all my afflictions to | thee would I | come, Re-
5. Whate'er thou deniest, O | give me thy | grace,‖The Spirit's sure witness and|smiles of thy|face ;‖ Endow me with patience to|wait at thy|throne, And
6. I long, dearest Lord, in thy | beauties to | shine ; ‖ No more as an exile in | sorrow to | pine, ‖ And in thy dear image, a- | rise from the | tomb, With

May be omitted.



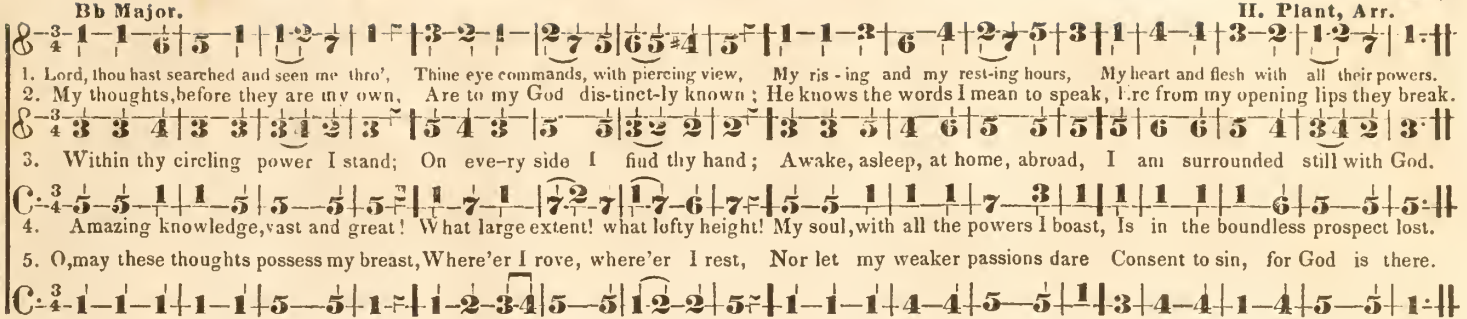
THE NEW JERUSALEM. Rev. 21 : 22—27.

1. And I saw no tem-ple there- | in ‖ for the Lord God Almighty—and the Lamb are the | temple of it. ‖
   And the city had no need of the | sun, neither ‖ of the | moon to | shine in | it : ‖
2. For the glory of God did light - en | it, ‖ and the Lamb is the | light there- | of. ‖
   And the nations of them which are | saved ‖ shall walk | in the | light of | it : ‖
3. And the kings of the | earth ‖ do bring their glory and honor | into | it. ‖
   And the gates of it shall not be shut at all by | day : for ‖ there shall | be no | night | there. ‖
4. And they shall bring the glory and honor of the nations in - to | it. ‖ And there shall in no wise enter into it any | thing that de- | fileth, ‖
   Neither whatsoever worketh abomination, or mak - eth a | lie ; but ‖ they which are | written in the | Lamb's book of | life. ‖

Chorus: Sweet home, sweet home; home sweet home.

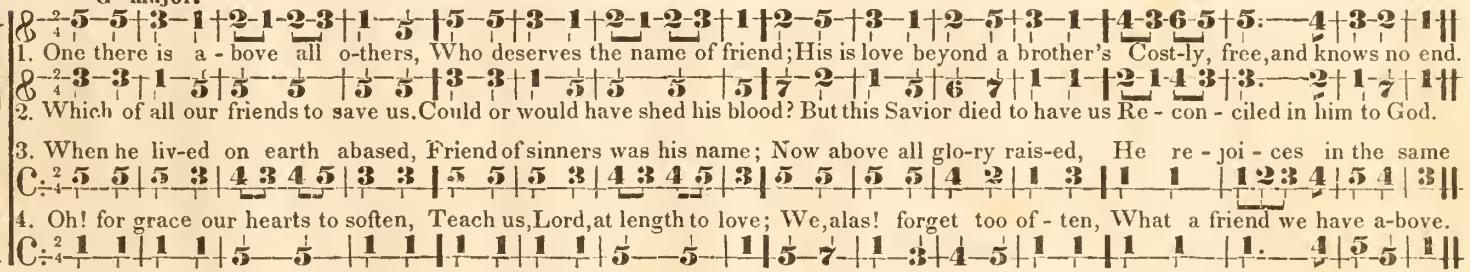
CHRISTOPHER. L. M.

Bb Major. H. Plant, Arr.



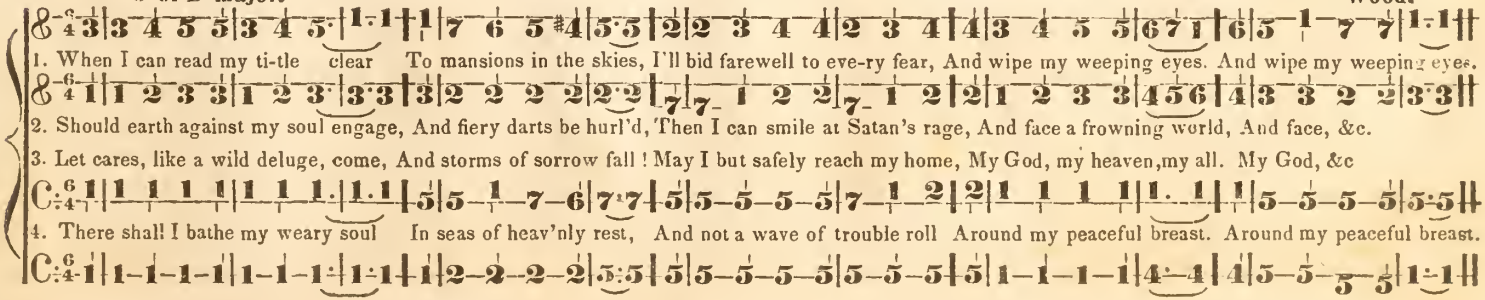
SAXONY. 8s & 7s.

G major.



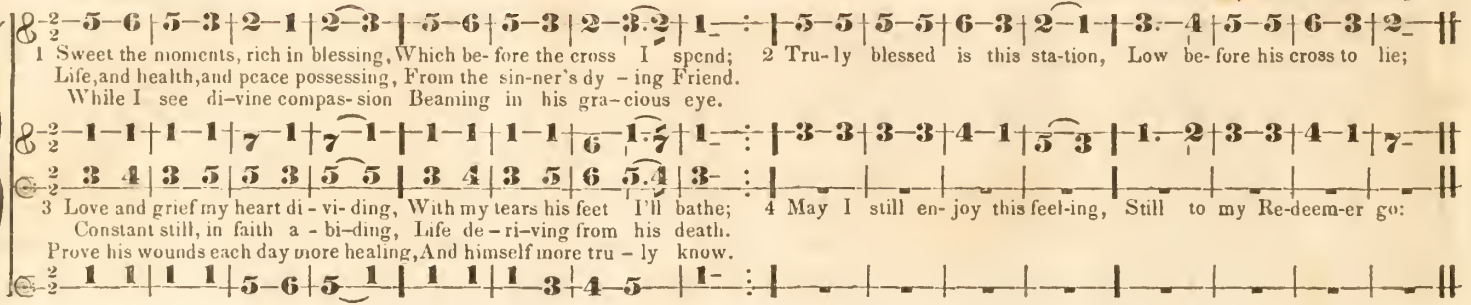
PEARL STREET. C. M.

C or D major. Wood.



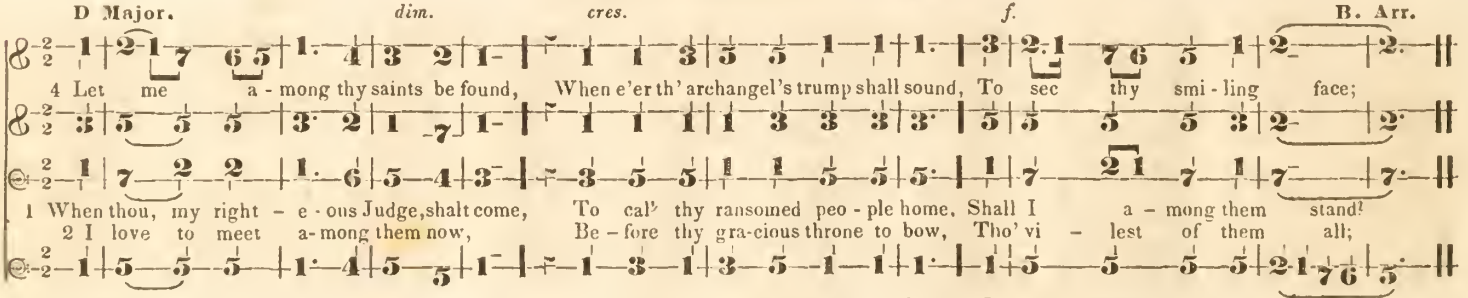
WILLOW 8s & 7s or 7s with slurs.

F major. R. S. Bennison, N. B. De Cap.

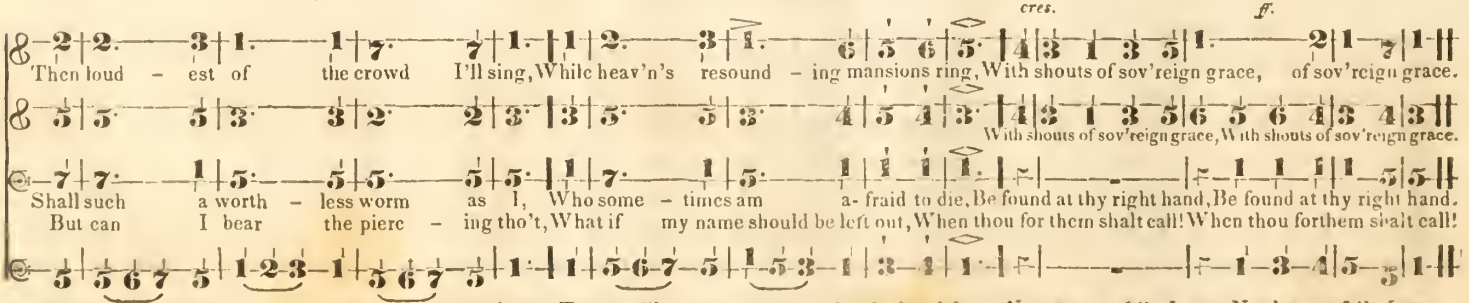


HIDING PLACE. C. P. M.

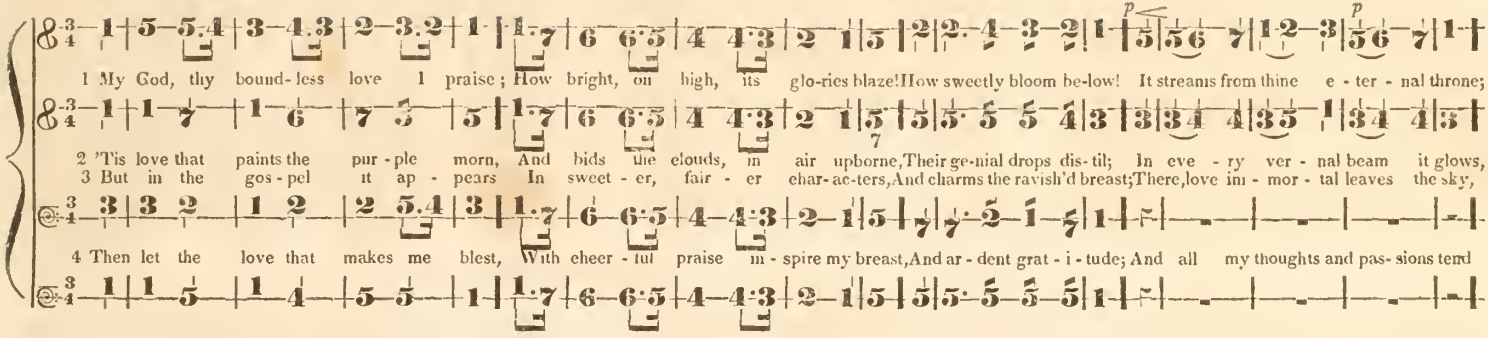
D Major. *dim.* *cres.* *f.* B. Arr.



cres. *ff.*

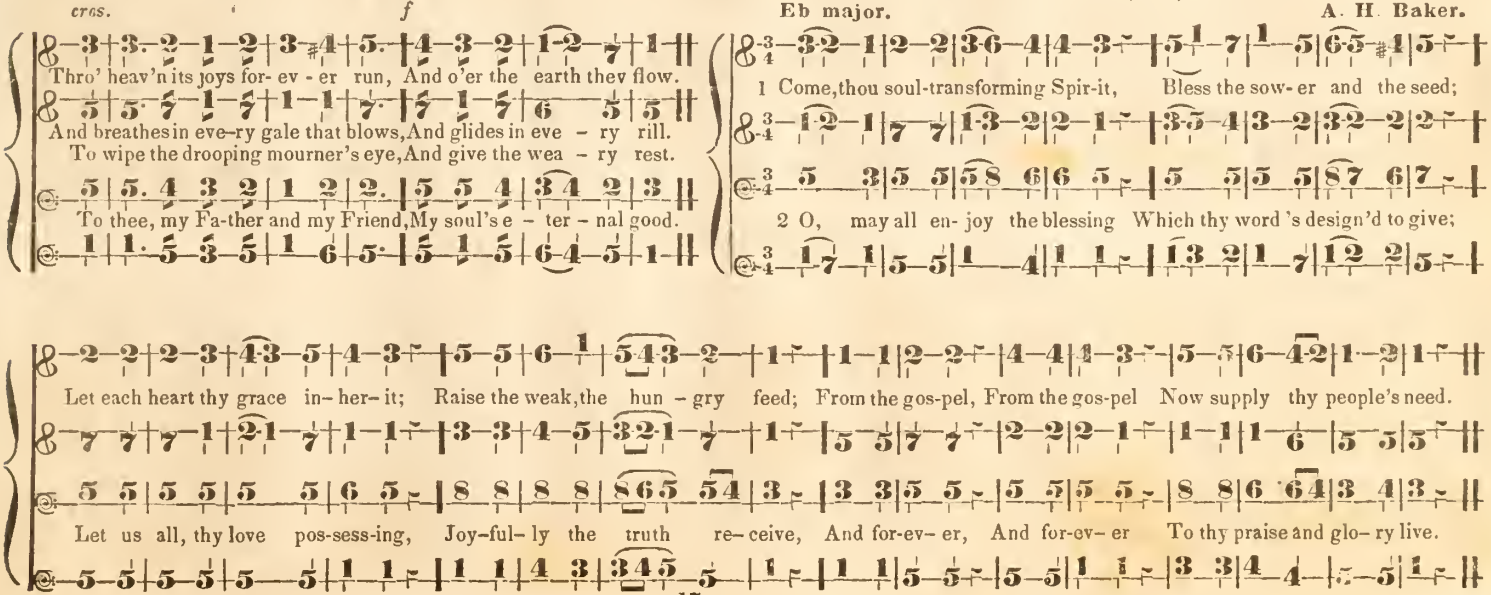


A major. Slowly.



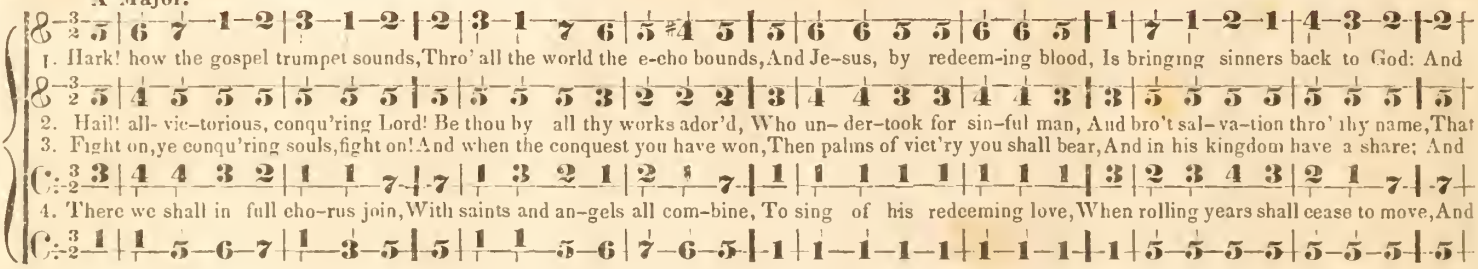
TRUST. 8s, 7s, & 4.

Eb major. A. H. Baker.

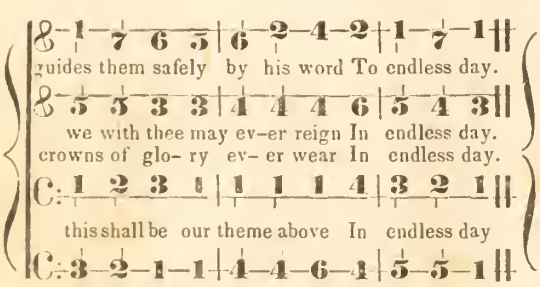


OLIVET. 8's & 4.

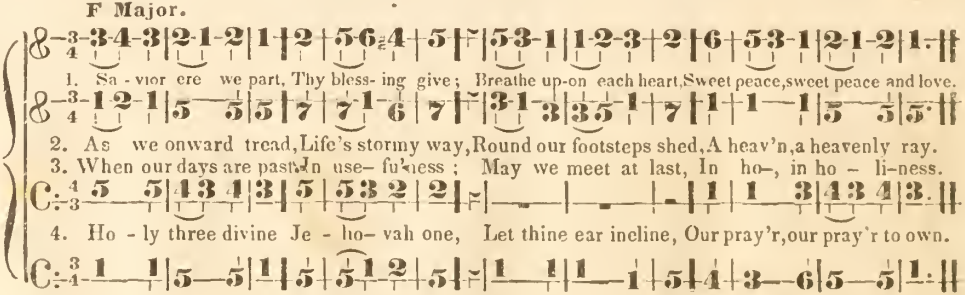
A Major.



DESIRE. 5's & 4's.

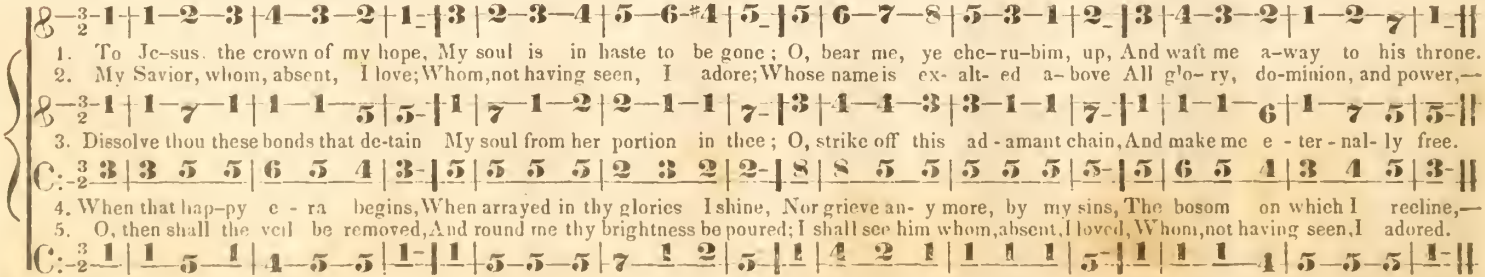


F Major.



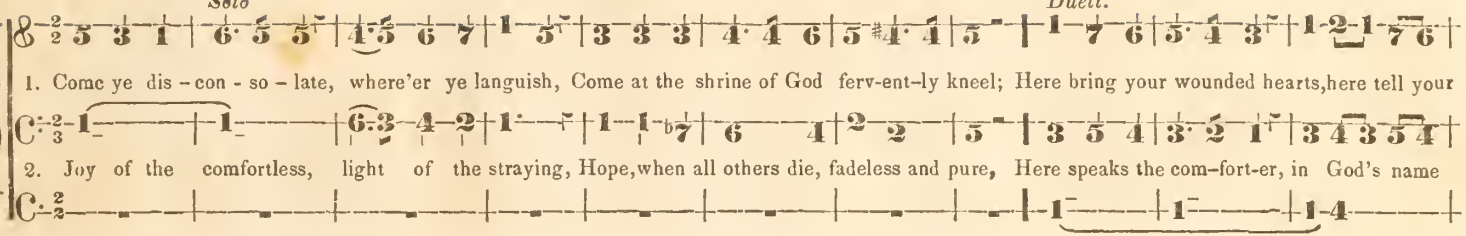
DANEVILLE. 8's.

F Major.

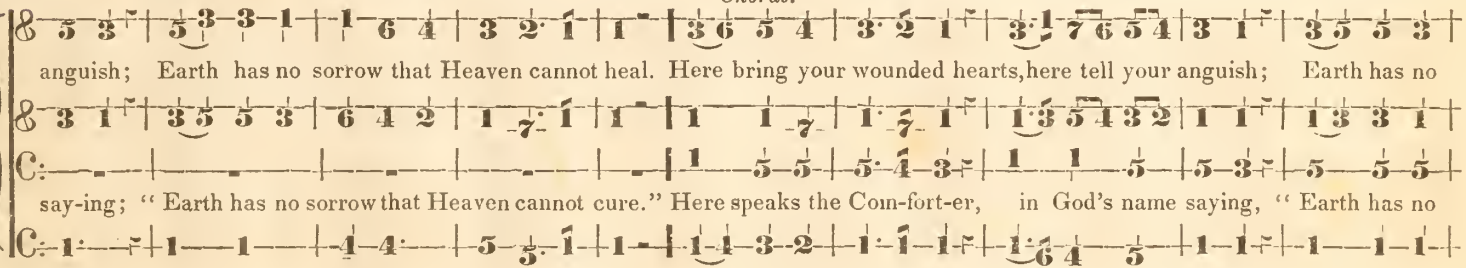


COME YE DISCONSOLATE.

D. Major. *Solo* *Duett.* Webbe.

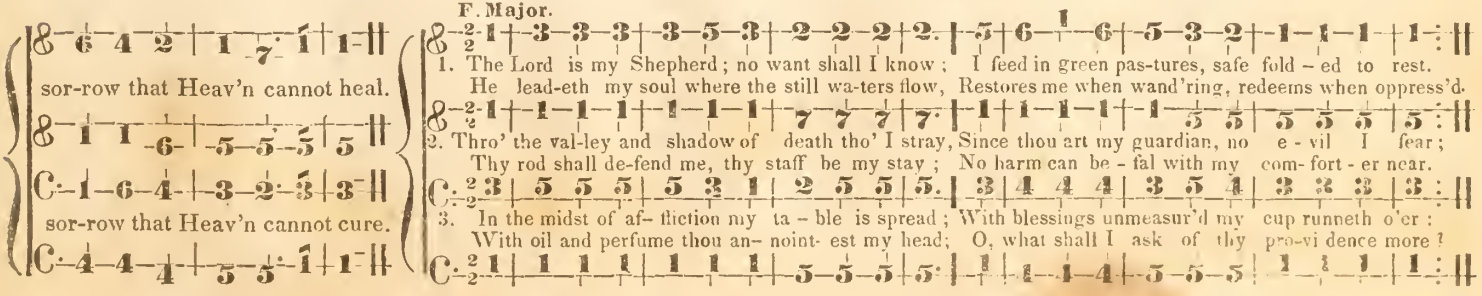


Chorus.



SALEM. 11s.

F. Major.



ALDERBROOK. S. H. M.

Eb. major.

slow staccato.

1. This place is holy ground. World with its cares a - way, A ho-ly, sol-emn stillness round, This life-less, mould'ring clay; Nor pain, nor grief, nor
2. Be-hold the bed of death, The pale and mor - tal clay; Heard ye the sob of parting breath? Mark'd ye the eye's last ray? No; life so sweetly
3. Why mourn the pious dead? Why sor-rows swell our eyes? Can sighs re-call the spirits fled? Shall vain re-grets a - rise? Tho' death has caused this
4. Bury the dead, and weep In still-ness o'er the loss; Bu-ry the dead, in Christ they sleep Who bore on earth his cross; And from the grave their

anx-ious fear, Can reach the peaceful sleeper here. Can reach, &c.
ceas'd to be, It lapsed in im - mor - tal - i - ty. It lapsed, &c.
al-tered mien, In heav'n the ransom' soul is seen. In heaven, &c.
dust shall rise, In his own im-age to the skies. In his, &c.

MOORE. S. P. M

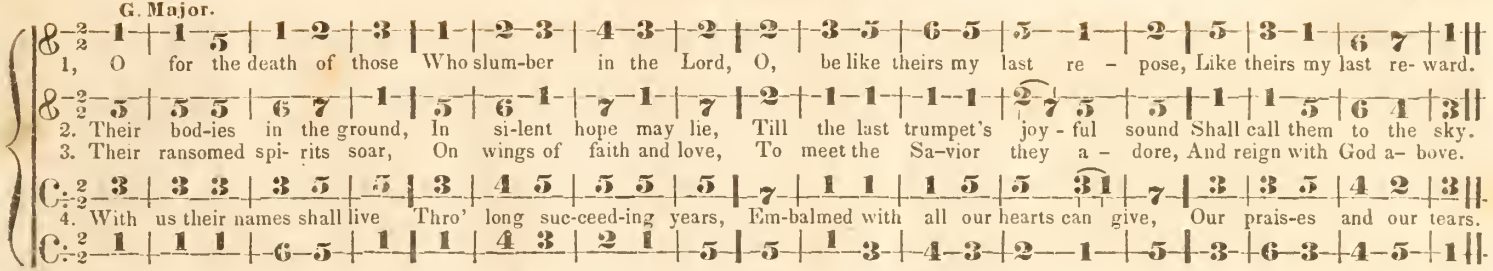
F. Major

1. The Lord Je-hovah reigns, And royal state maintains,
2. Up-held by thy commands, The world securely stands,
3. Let floods and nations rage, And all their pow'r engage;
4. Thy pro-mis-es are true; Thy grace is e - ver new;

His head with awful glories crown'd, Ar - ray'd in robes of light, Be - girt with sov'reign might, And rays of ma- jes - ty a - round.
And skies and stars o - bey thy word; Thy throne was fix'd on high Ere stars adorn'd the sky; E - ter - nal is thy king-dom, Lord.
Let swell-ing tides assault the sky; The ter - rors of thy frown Shall calm their fu - ry down; Thy throne for-e-ver stands on high.
There fix'd, thy church shall ne'er remove; Thy saints, with ho - ly fear, Shall in thy courts ap - pear, And sing thine e - ver - last - ing love.

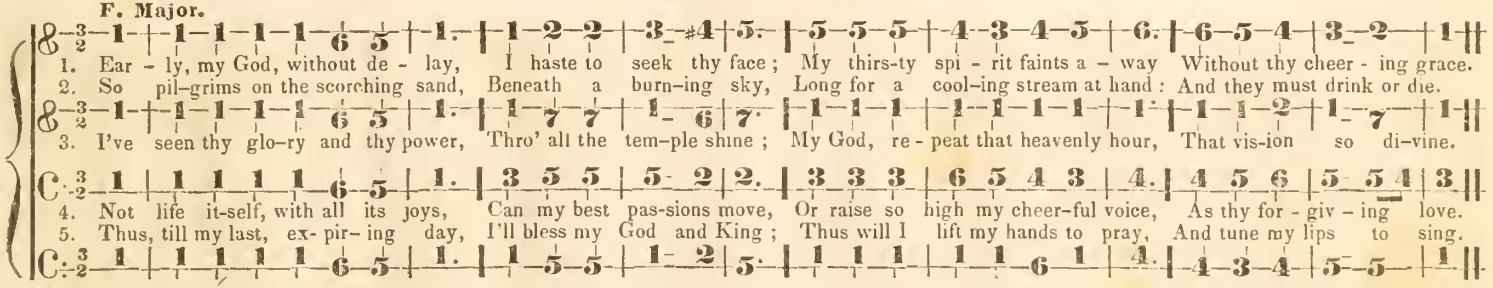
DALAND. S. M.

G. Major.



WALPOLE. C. M.

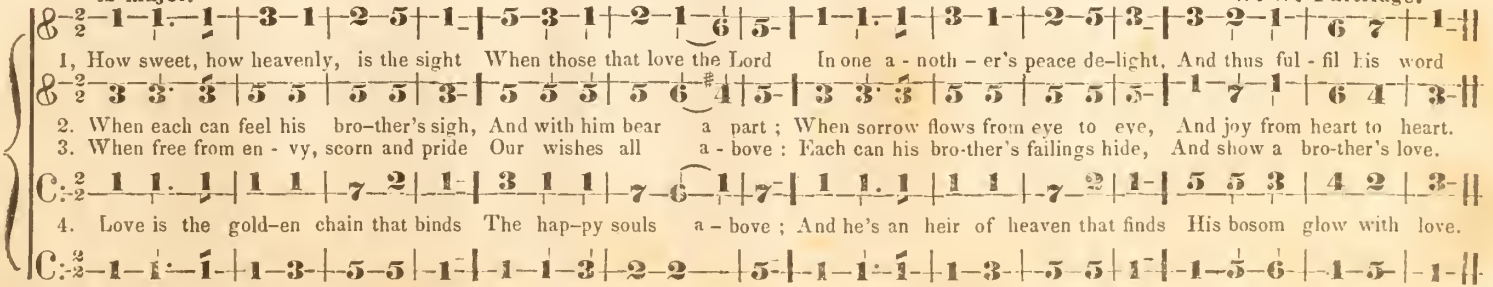
F. Major.



ALSTEAD. C M.

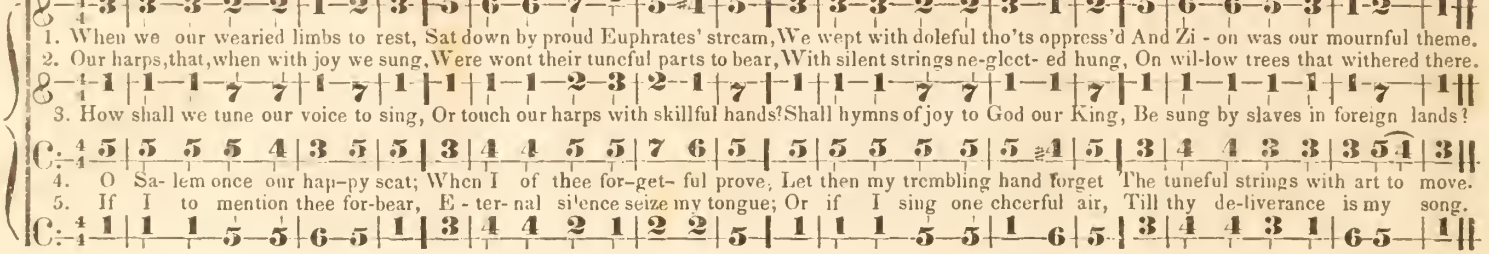
A major.

W. W. Partridge.



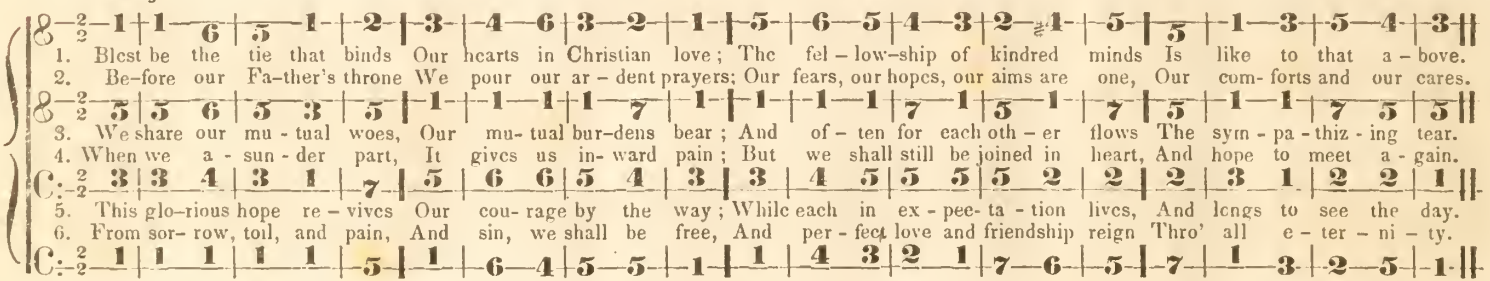
BENTLY. L. M.

Eb Major.



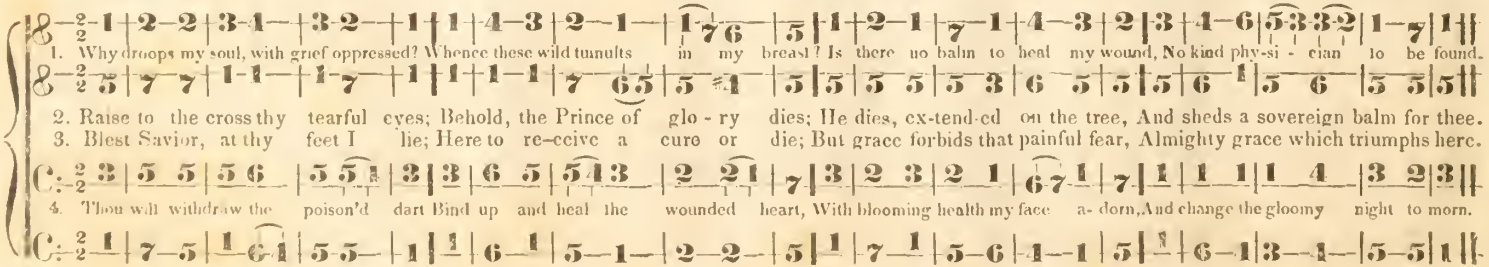
READING S. M.

G Major.



LUCERNE. L. M.

G Major. Wood.



HESHBON. C. M.

B♭ major. **L. S. Rust, Ms.**

ff. *dim.*

1 Come, ye that love the Saviour's name, And joy to make it known, The Sov'reign of your hearts proclaim, And bow before his throne. Hal-le-lu-jah, Hal-le-lu-jah.

ff.

2 When in his earth-ly courts we view The glo-ries of our King, We long to love as an--gels do, And wish like them to sing. Hal-le-lu-jah, Hal-le-lu-jah.

3 And shall we long and wish in vain? Lord, teach our songs to rise: Thy love can raise our hum--ble strain, And bid it reach the skies. Hal-le-lu-jah, Hal-le-lu-jah.

4 O, happy period! glorious day! When heav'n and earth shall raise, With all their pow'rs, their raptured lay, To cel-e-brate thy praise. Hal-le-lu-jah, Hal le-lu-jah.

SELGGUR. C. M.

C or D major. **Reading, Ms.**

When I sur-vey life's va-ried scene, Amidst the dark-est hours, Bright rays of com-fort shine between, And thorns are mixed with flow'rs.

When I sur-vey life's va-ried scene, Amidst the dark-est hours, Bright rays of com-fort shine between, And thorns are mixed with flow'rs.

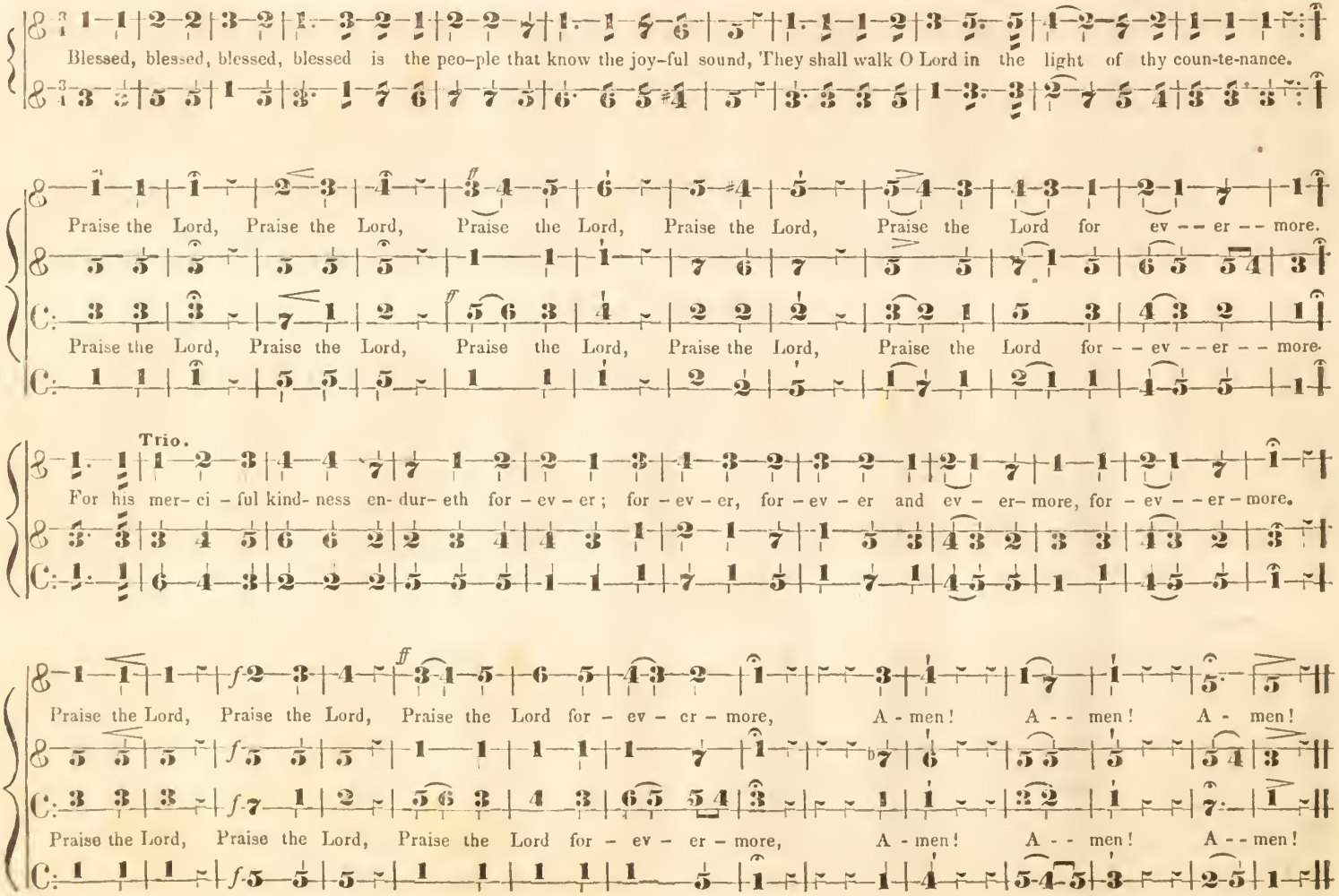
ARCADIA. C. M.

A major. **A. C. FARNHAM, Shawnee Nation, Mo.**

1 Bright glo-ries rush up-on my sight, And charm my wond'ring eyes— The re-gions of im-mor-tal light, The beau-ties of the skies.
2 All hail, ye fair, ce-les-tial shores, Ye lands of end-less day; A rich de-light your pros-pect pours, And drives my griefs a-way.
3 There's a de-lightful clearness now; My clouds of doubt are gone; Fled is my for-mer dark-ness too; My fears are all withdrawn.
4 Short is the passage, short the space, Between my home and me; There, there be-hold the ra-diant place! How near the man-sions be!
5 Im-mor-tal wonders! boundless things In those dear worlds appear: Prepare me, Lord, to stretch my wings, And in those glo-ries share.

BLESSED IS THE PEOPLE.

Key of A major.

H. W. DAY. Theme by L. CHAPMAN.

B♭ major. Arr.

1 Time is winging us a-way to our e-ter-nal home; Life is but a winter's day— A jour-ney to the tomb: Youth and vig-or soon will flee,

2 Time is winging us a-way To our e-ter-nal home; Life is but a winter's day— A jour-ney to the tomb; But the Christian shall enjoy

Blooming beau-ty lose its charms; All that's mortal soon shall be Enclosed in death's cold arms.

Health and beau-ty soon a-bove, Where no worldly griefs an-noy, Se-cure in Je-sus' love.

RIDAY. C. M.

A major. H. W. Day.

1 To our Re-deem-er's glo-rious name

2 His love what mor-tal thought can reach!

3 Dear Lord, while we, a-dor-ing, pay

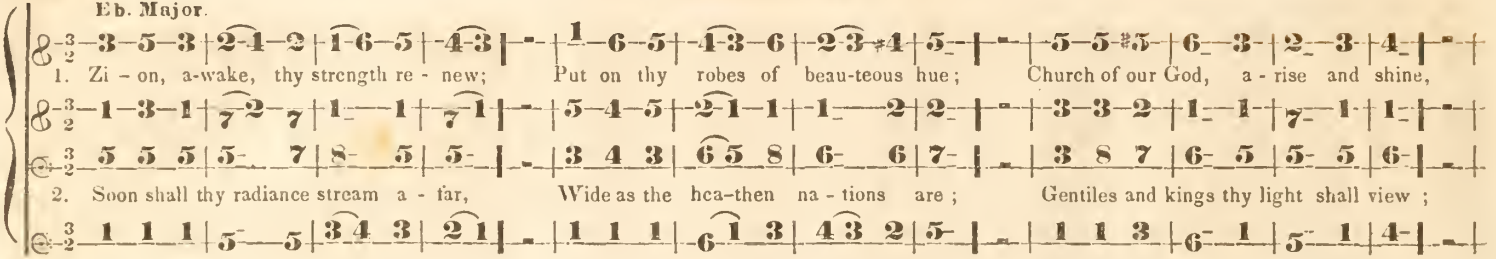
4 O, may the sweet, the bliss-ful theme,

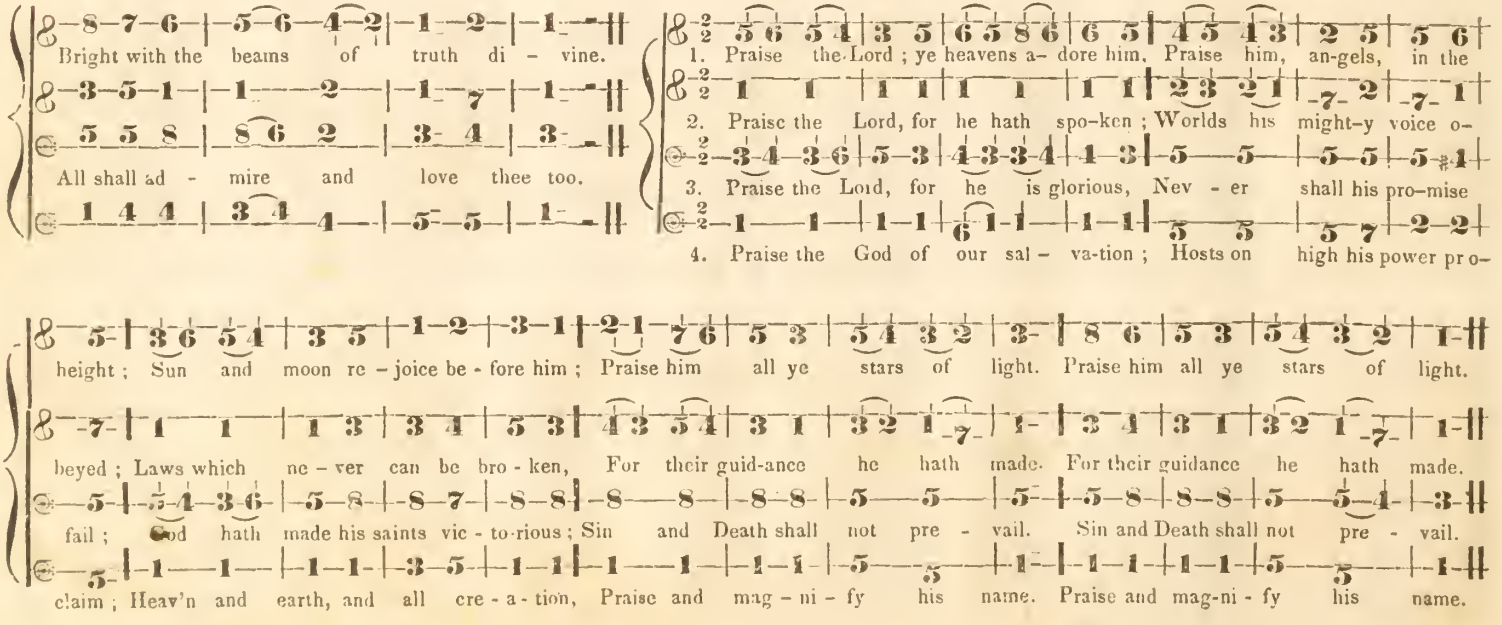
A-wake the sac-red song! O, may his love— im-mor-tal flame— Tune eve-ry heart and tongue.

What mor-tal tongue dis-play! Im-ag-i-na-tion's ut-most stretch In won-der dies a-way.
Our hum-ble thanks to thee, May eve-ry heart with rap-ture say, "The Sa-viour died for me."

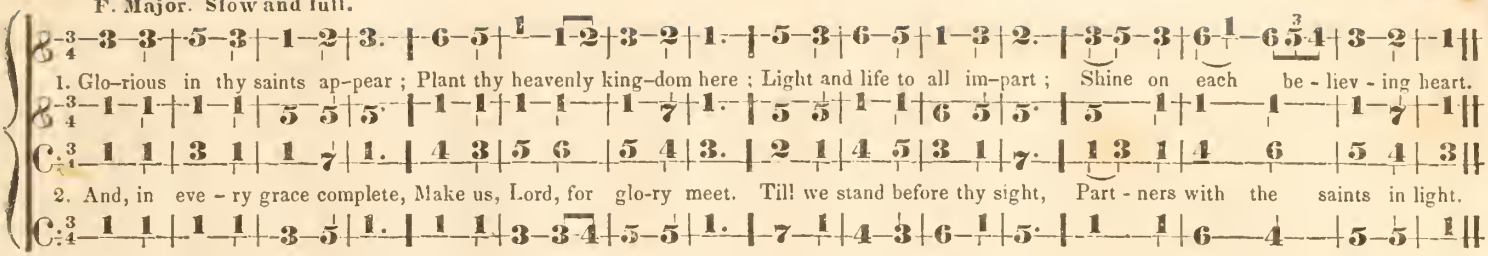
Fill eve-ry heart and tongue, Till stran-gers love thy charm-ing name, And join the sac-red song.

BROOKS. L. M



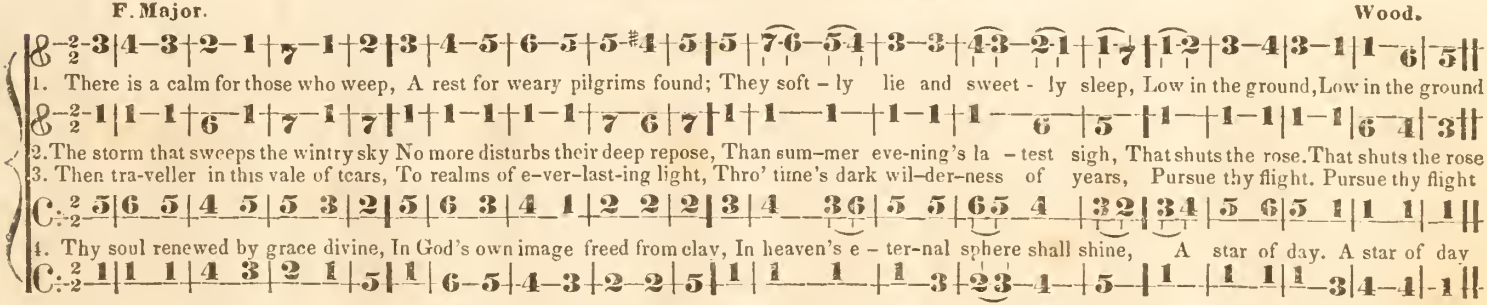
WILLARD 8s 7s

VILLOW. 7s.

F. Major. Slow and full.



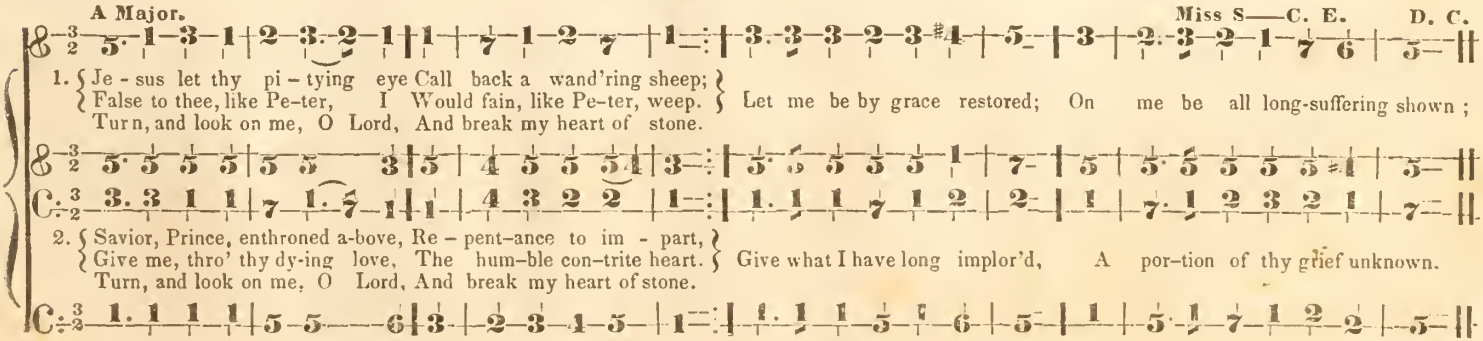
DAVIDSON. 8s. & 4. (or L. M.)

F. Major. Wood.



HARMONY. 7s 6s & 8s.

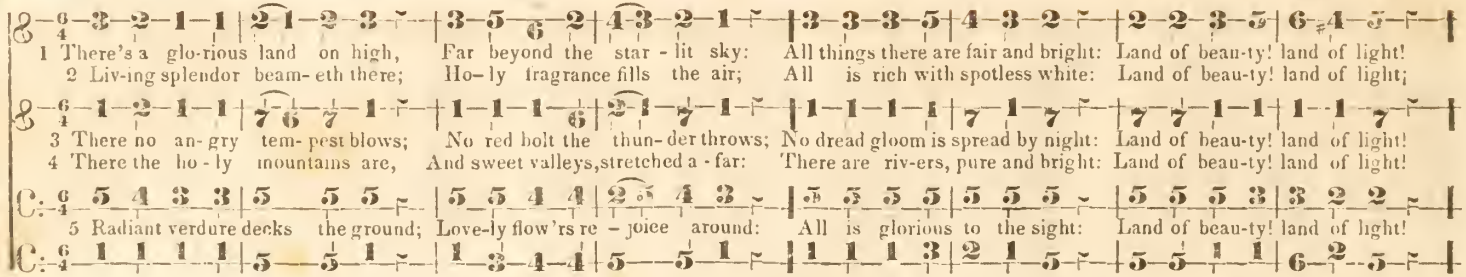
A Major. Miss S—— C. E. D. C.



LAND OF BEAUTY. Hymn.

G major. Slowly.

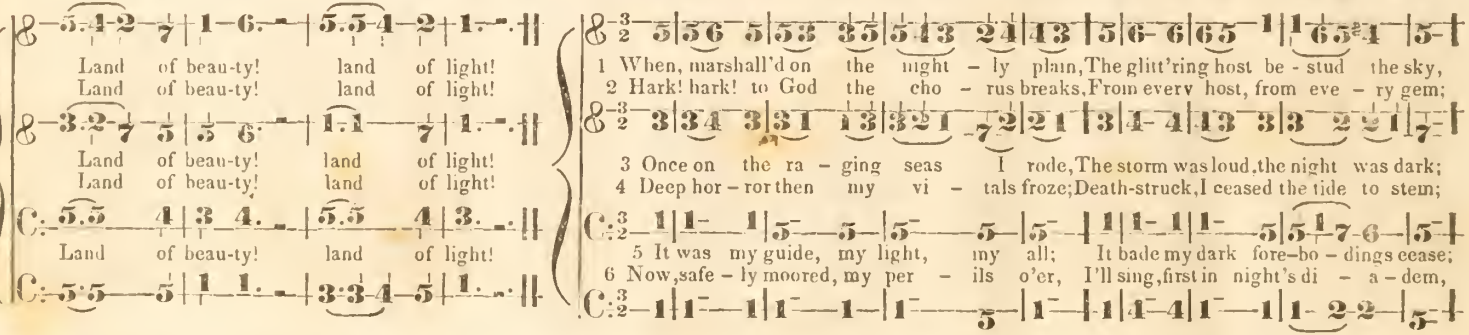
Miss ——, Mich. Arr.



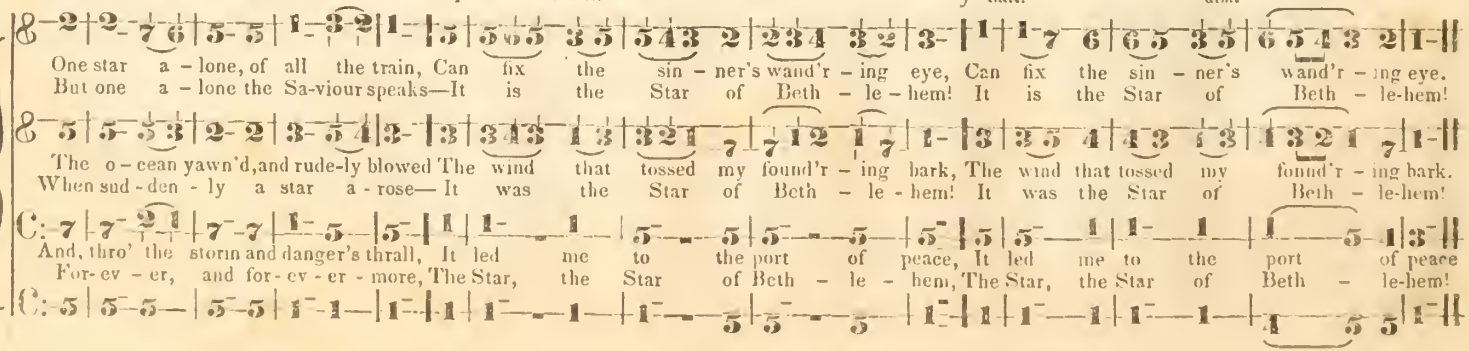
D major.

STAR OF BETHLEHEM. L. M.

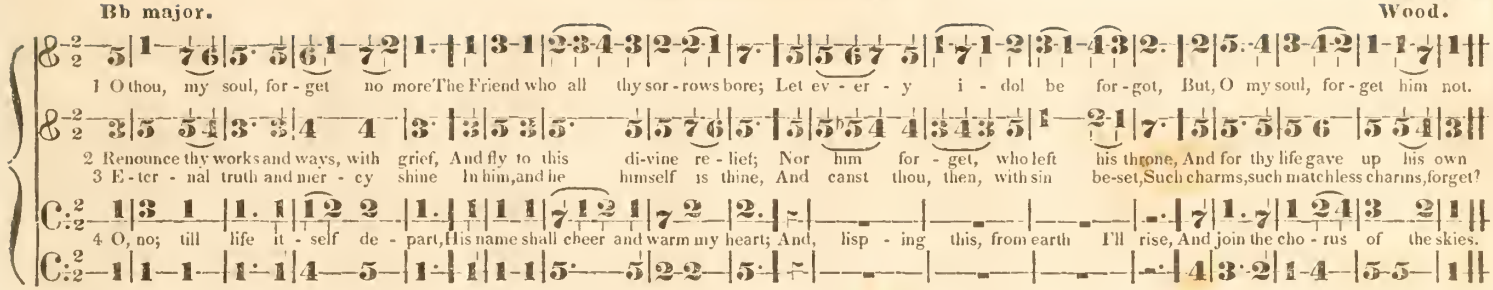
A. H. Baker.



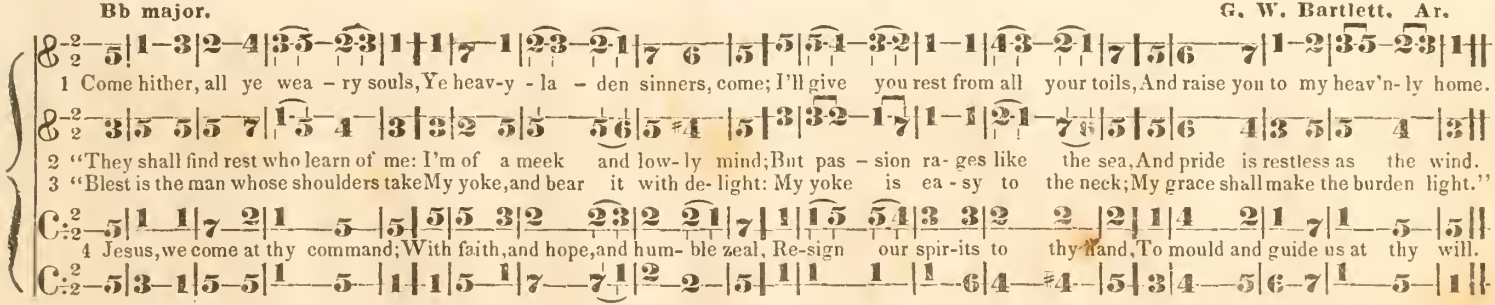
pia. Duett or not. *f tutti.* *dim.*



APPLETON. L. M.

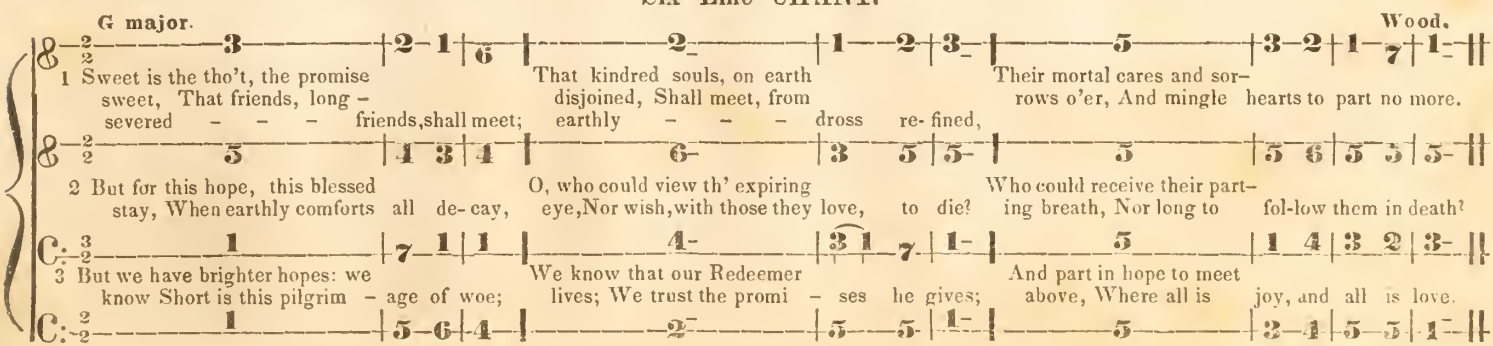
Bb major. Wood.

BRADLEY. L. M.

Bb major. G. W. Bartlett, Ar.



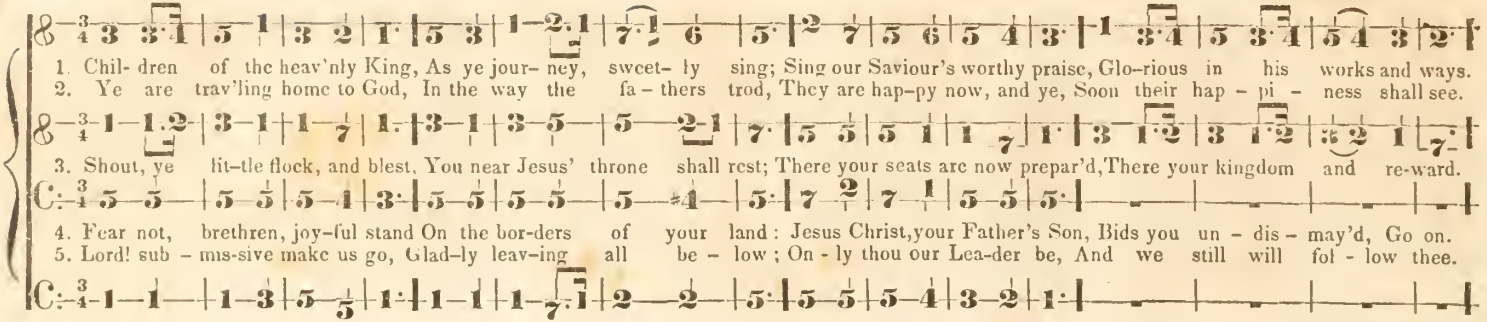
Six Line CHANT.

G major. Wood.



CHAPEL. 7's.

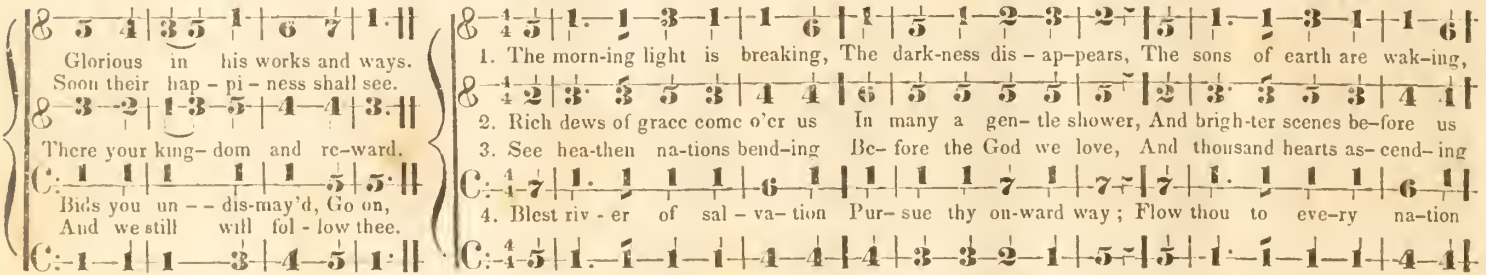
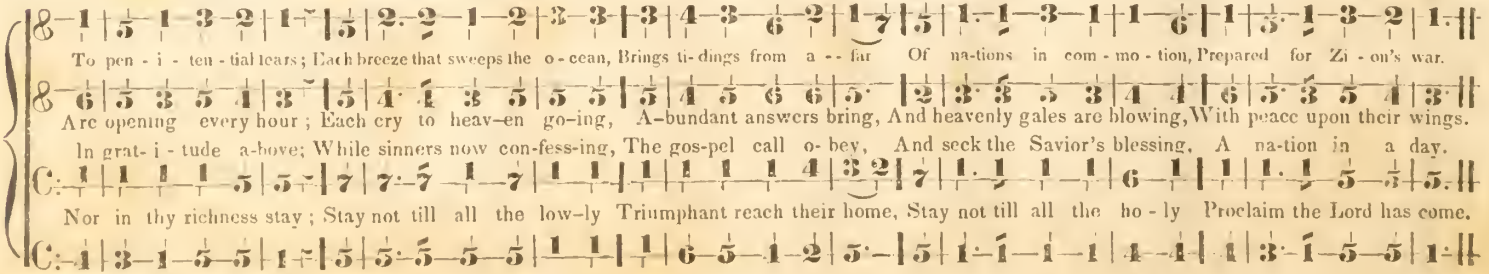
D Major.



FRANCONIA. 7's. & 6's.

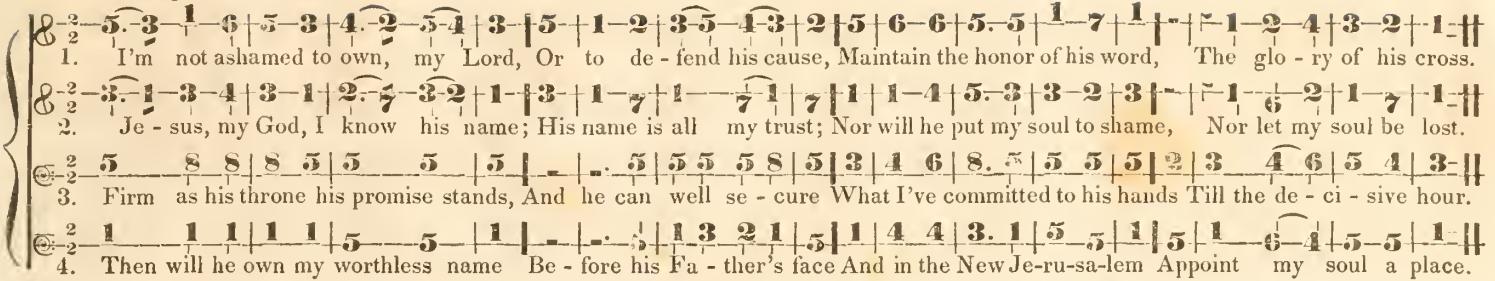
Bb Major.

G. J. Webb.



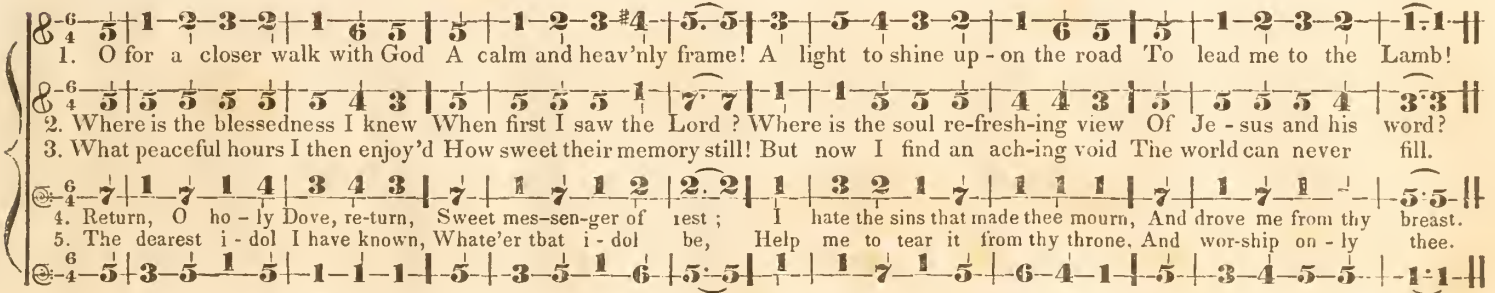
BAXTER. C. M

Eb. Major.



ASAPH. C. M.

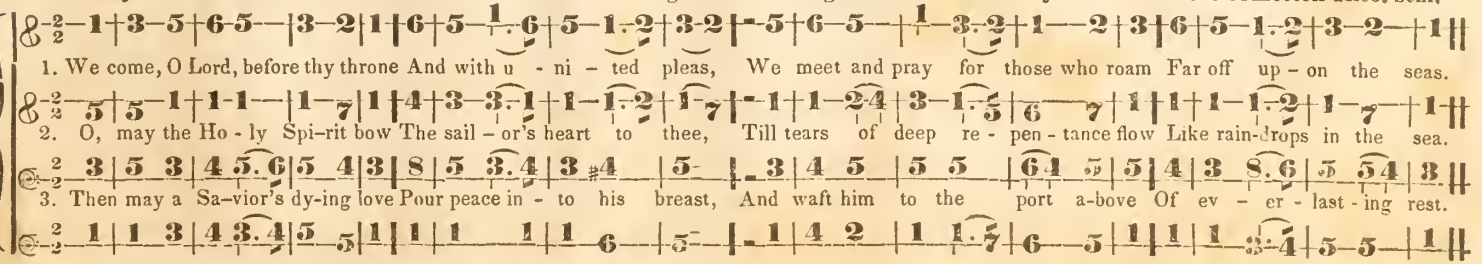
Bb. Major.



KILMARNOCK. C.M.

F. Major.

Brought from the Highlands of Scotland by a Student in the Princeton Theo. Sem.



HALLELUJAH TO THE LORD, or, Dedication Anthem.

D original key, C or Bb. *forte.* *f* *firmly.* *faster.* Schultz, Arr.

Praise ye the Lord, all na- ture join In work and wor- ship so di - vine, Let heaven and earth u - nite and

Praise ye the Lord, all na - ture join In work and wor- ship so di - vine, Let heaven and earth u - nite and

lively.

raise High hal - le - - lu - jahs sing, ex - alt his praise, While realms of joy and worlds a- round, Their hal - le - - lu - jahs high re-

raise High hal - le - lu - jahs sing, ex - alt his praise, While realms of joy and worlds a - round, Their hal - le - lu - jahs high re-

Staccato. *f*

sound, Let saints below and saints above Ex- ult-ing sing redeeming love, Ex-ult-ing sing redeem-ing love, Well toned and strung,

Well toned and strung,

sound, Let saints be - low and saints a - bove Ex - ult - ing sing re- deeming love, Ex - ult - ing sing re - deeming love, As instruments well toned and strung. We'll praise the

HALLELUJAH TO THE LORD. Concluded.

Semi-chorus a little slower. *Chorus quicker.*

with heart and tongue, Halle- lu- jah, Hal-le - lu- jah, Hal- le- lu - jah, High

with heart and tongue, Hal-le- lu- jah, Hal- le - lu- jah, Hal-le - lu - jah, While life remains we'll loud proclaim High halle - lu-jahs to his name, High

Loud with heart and tongue, Halle- lu- jah, Hal-le- lu- jah, Hal-le - lu - jah - - - - - - - - - - - - High

f Presto forte. *Ritard. Loud as possible.*

Hal-le-lujah's to his name, Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, Hal - le - lu - jah.

Hal-le- lujah's to his name, Hal-le- lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah, Hal - le - lu - jah

Hal-le-lu-jah's to his name, Halle-lu- jah - - - - Hal-le- lu-jah - - - Hal-le-lu-jah, Halle-lu-jah, Hal - le - lu - jah.

SPRING. 8's.

G Major. **A. H. Baker.**

1. The win - ter is o - ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and war - bles away.

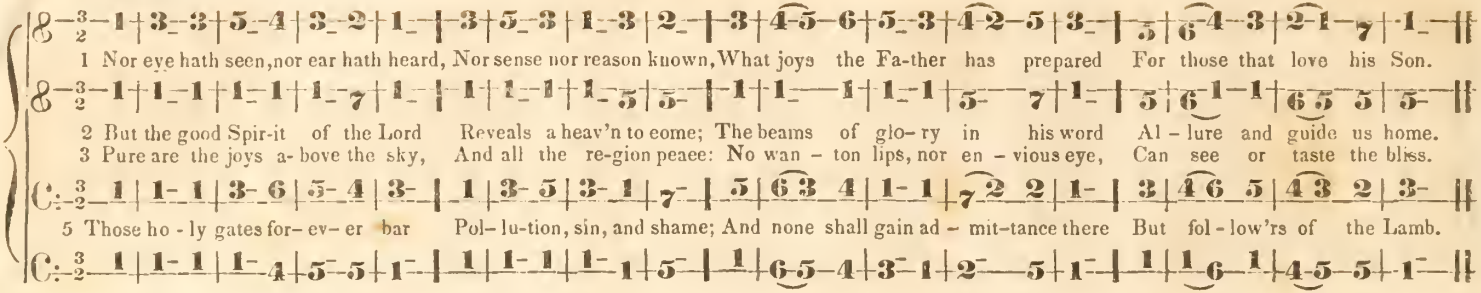
2. Shall ev - er - y creature around Their voi-ces in concert u- nite, And I, the most favored, be found, In praising, to take less delight?

3. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Savior's high prais - es to tell!

4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my du - ty, to sing.

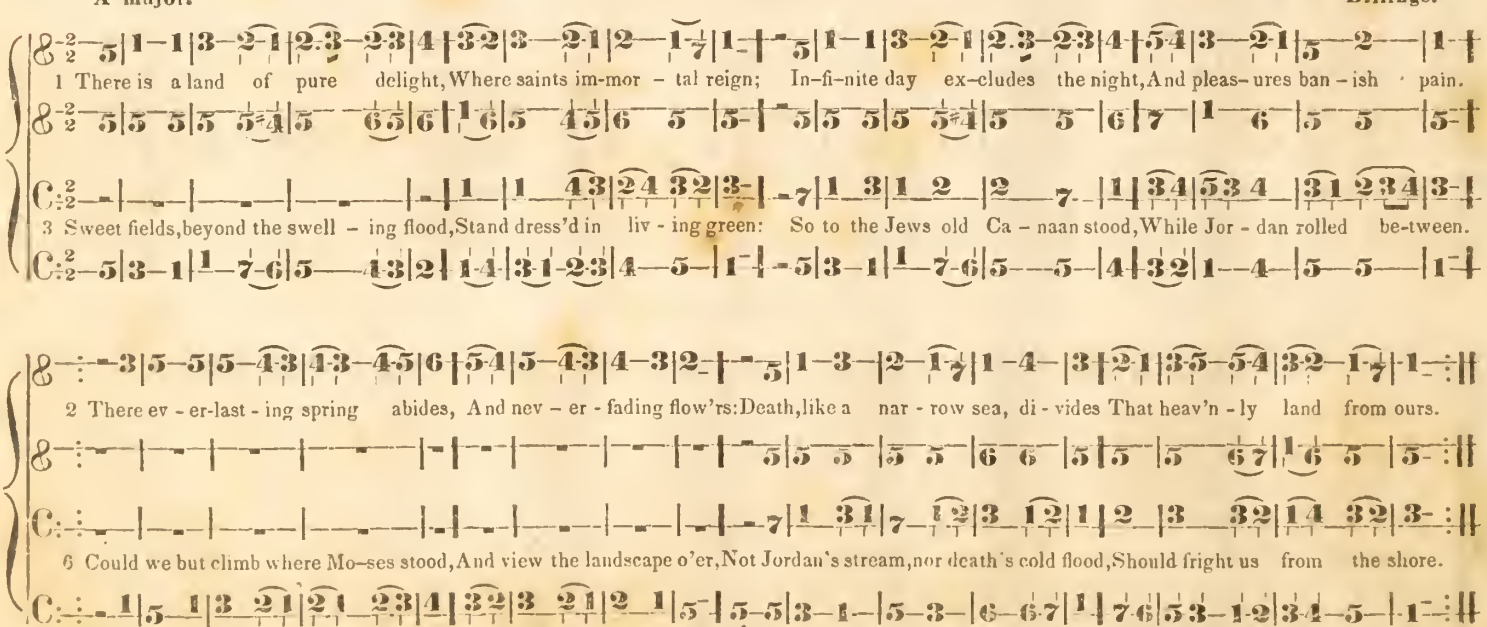
HATCH. C. M.

G major.



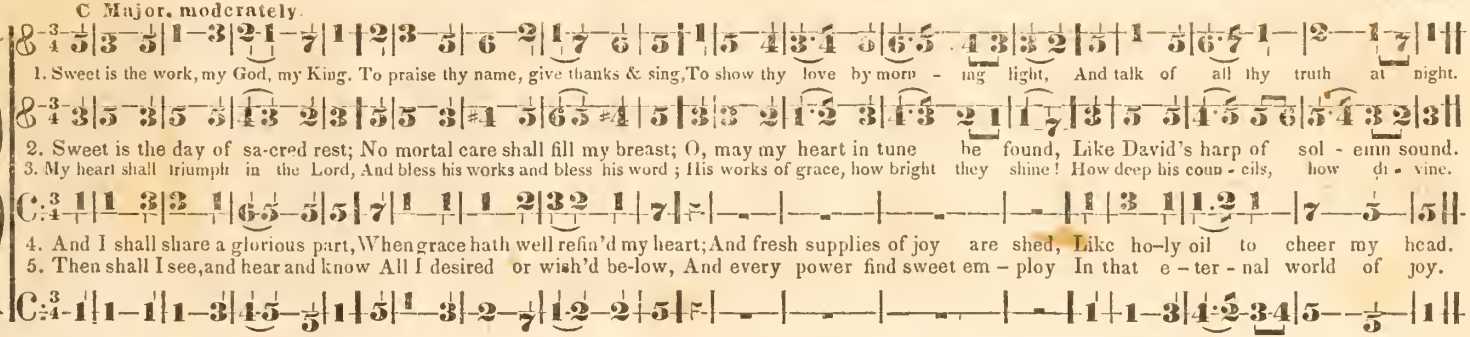
JORDAN. C. M.

A major. Billings.



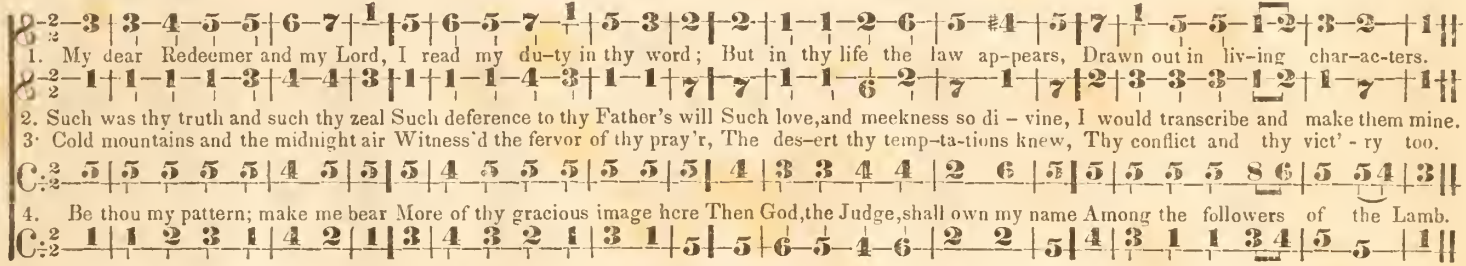
NEW ROXBURY. L. M.

C Major, moderately.



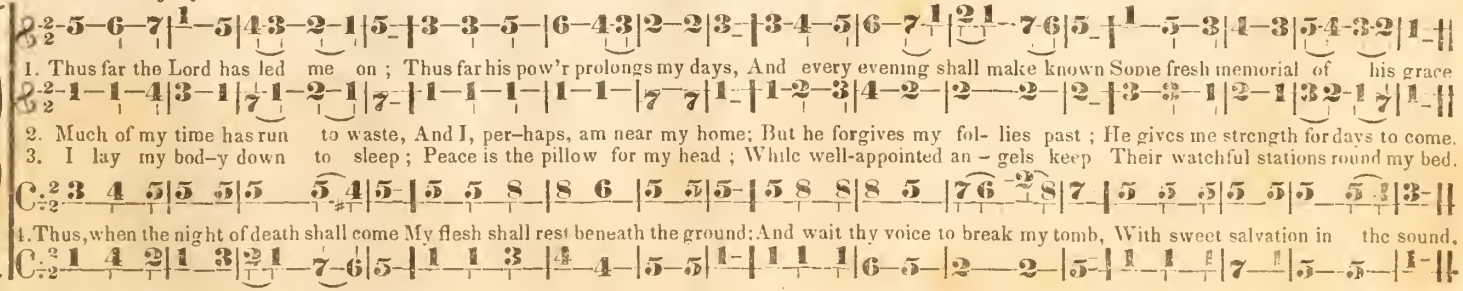
ORGAN. L. M.

Eb major.

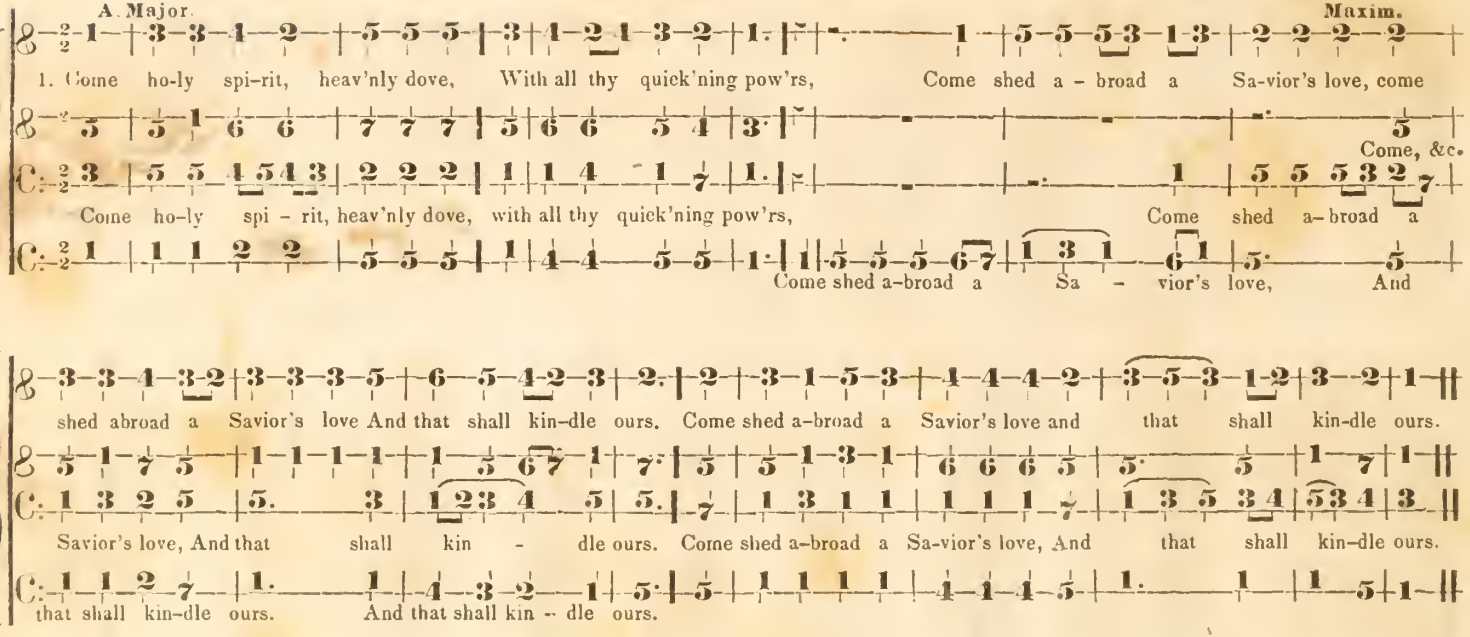


MAXIM. L. M.

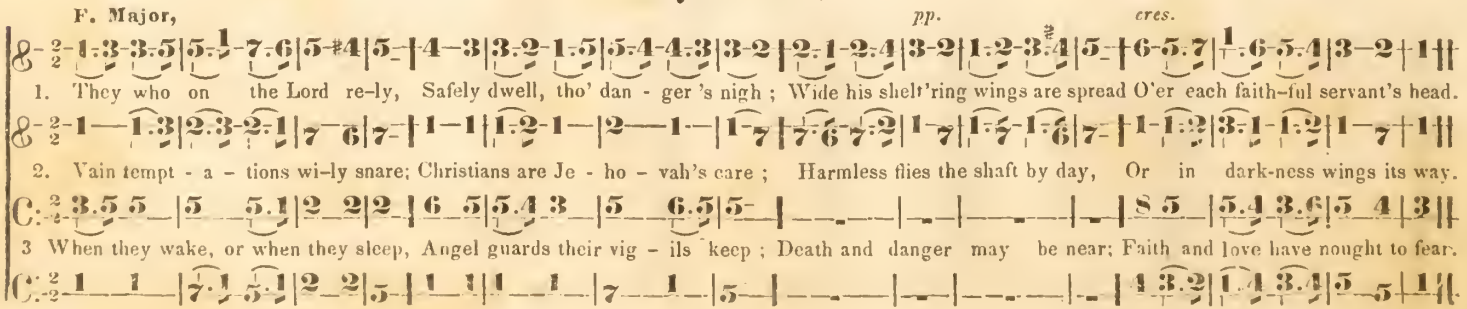
Eb. Major.



TURNER. C. M.



REQUEST. 7s.



LENOX. H. M.

C, original Key. Bb or A major.

May, or may not be repeated. Edson.

Ye ho - ly throng of

Ye tribes of Ad- am, join, With heav'n and earth and seas, And of - fer notes di - vine, To your Cre - a - tor's praise;

Ye ho-ly throng of angels bright, Ye

LISBON. S. M.

Bb major.

D. Read.

angels bright, Ye ho- ly throng of angels bright, In worlds of light Be-gin the song.

Ye ho– ly throng of angels bright, In worlds of light Be-gin the song.

ho - ly throng of angels bright, In worlds of light Be-gin the song.

Welcome sweet day of rest, That saw the Lord a –

Wel- come to this re - viving breast, And these re - joic - - - - - - - - - ing eyes.

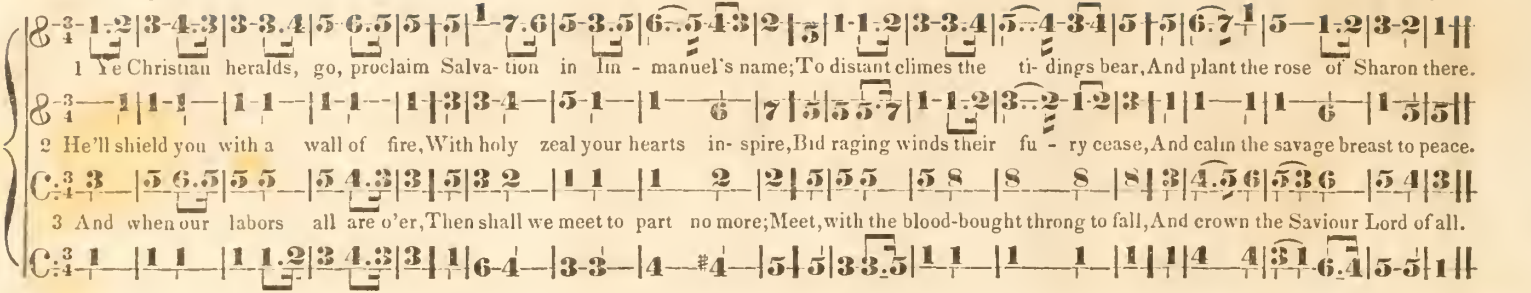
rise; Wel-come to this re - vi - ving breast, And these re - joic - ing eyes.

Wel - come to this re - viving breast, And these re - joic-ing eyes.

Wel - come to this re - viving breast, And these re - joic - ing eyes, And these re - joic - ing eyes.

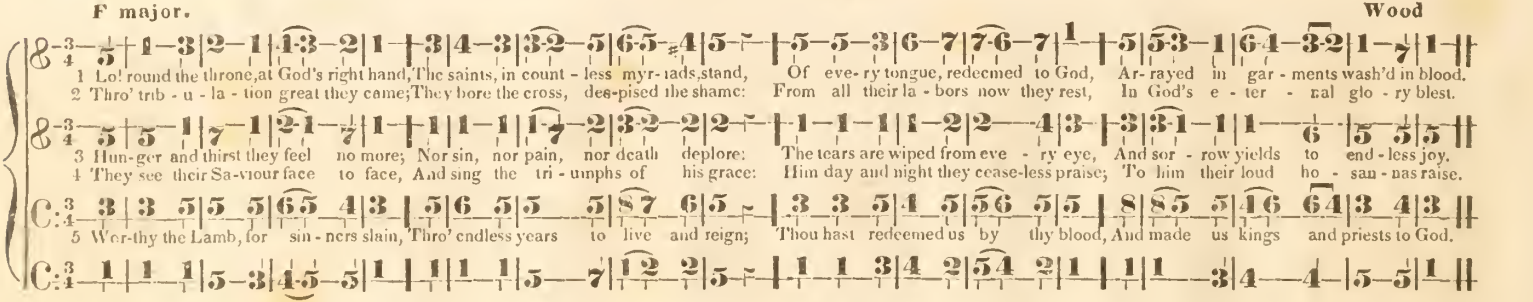
HIGHLAND. L. M.

F major. B. Ar.



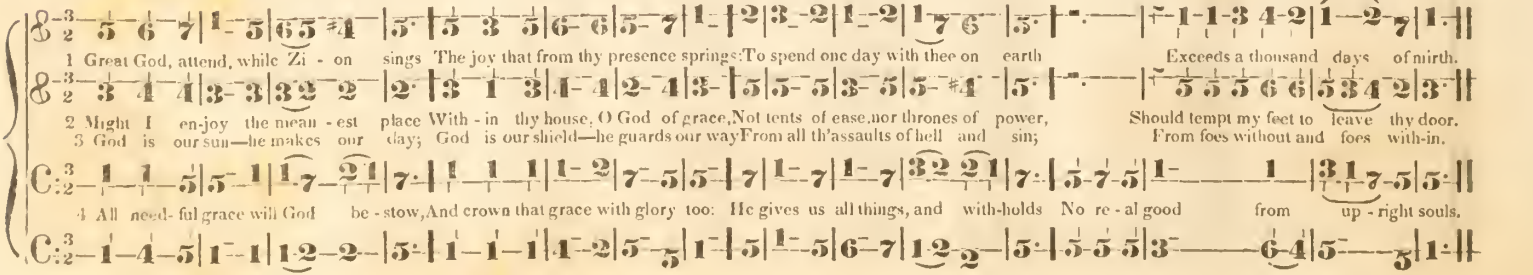
SHAY. L. M.

F major. Wood



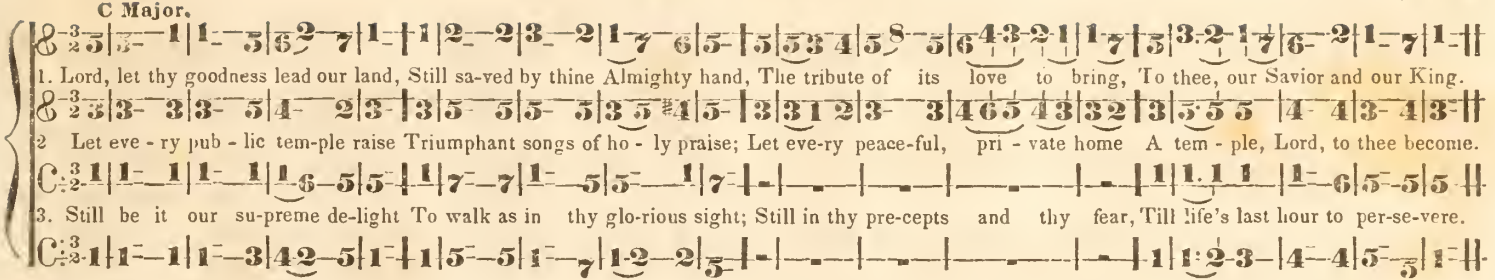
PARIS. L. M.

C major.



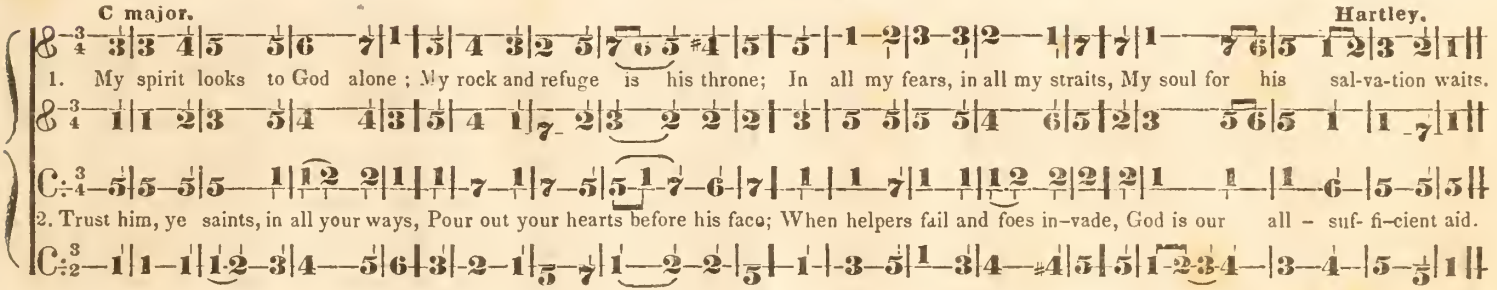
WRENTHAM. L. M.

C Major.



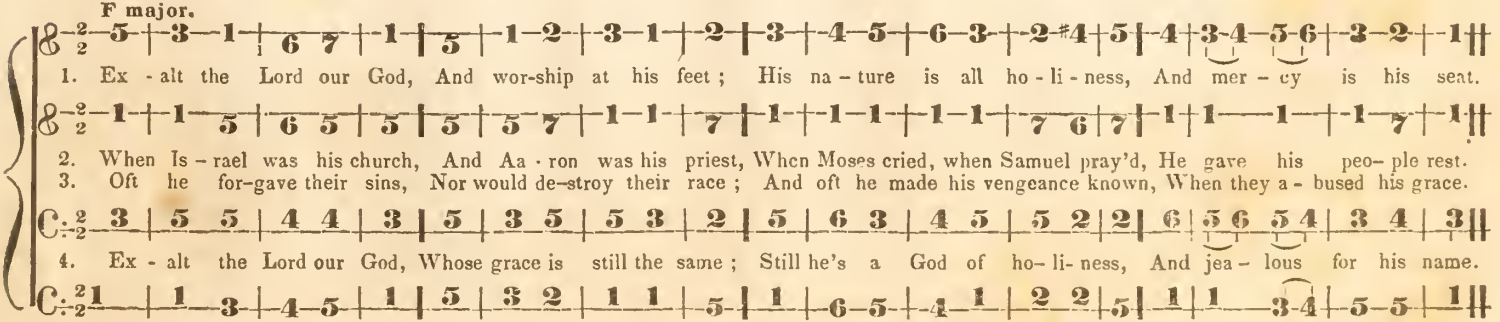
VERNON. L. M.

C major. Hartley.



GROVE. S. M.

F major.



ZION'S HILL. S. P. M.

Bb or C major.

M. Arr.

m *f lively.* *Dim.* *cres.*

1. How pleas'd and blest was I To hear the peo-ple cry, 'Come let us seek our God to - day!'' Yes, with a cheerful zeal, we haste to

Yes, with a cheerful zeal, we

2. Here David's greater Son Has fix'd his royal throne ; He sits for grace and judgment here ; He bids the saint be glad; He makes the
3. May peace attend thy gate, And joy within thee wait, To bless the soul of every guest ; The man who seeks thy peace, And wish-es
4. My tongue repeats her vows, 'Peace to this sacred house!' For here my friends and kindred dwell ; And, since my glorious God Makes thee his

ff

Zi - on's hill, And there our vows and hon-ors pay.

haste to Zi-on's hill, And there our vows and hon-ors pay.

sin - ner sad, And humble souls re-joice with fear.
thine in - crease, A thousand bless - ings on him rest.
blest a - bode. My soul shall ev - er love thee well.

CAPE TOWN. 10s.

Bb. Major. H. W. Day.

1. A - gain re - turns the day of ho - ly rest, Which,
2. Let us de - vote this con - se - crat-ed day To
3. Fa - ther of heav'n, in whom our hopes con - fide, Whose

when he made the world Jehovah blest : When, like his own he bade our labors cease, And all be pi - e - ty and all be peace.

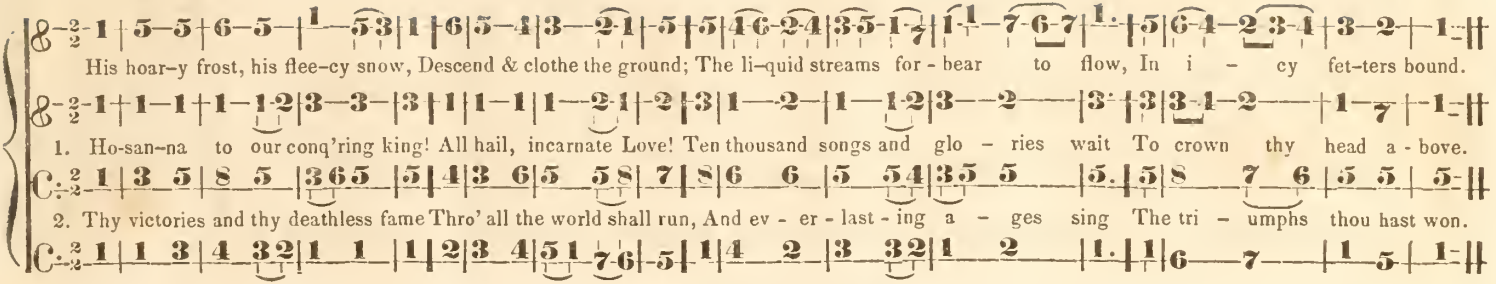
learn his will, and all we learn o - bey; So shall he hear when fer-vently we raise Our sup-pli-ca-tions and our songs of praise.

power defends us, and whose precepts guide, In life our guardian, and in death our friend, Glo - ry supreme be thine till time shall end.

WINTER. C. M.

F. Major, or E.

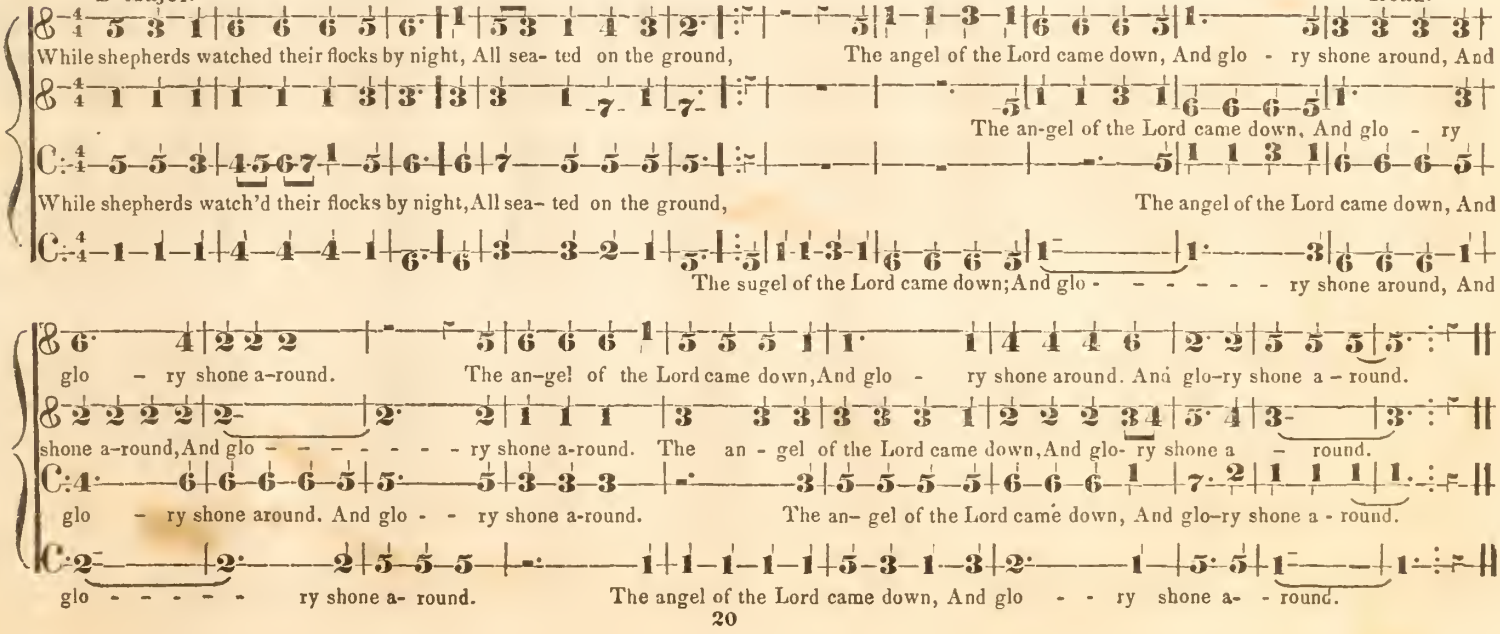
Read.



SHERBURN. C. M.

D Major.

Read.



THE RESOLVE.——Anthem.

F Major. Soft and slow. J. White.

Come hum - ble sin - ner in whose breast a thousand thoughts re - volve, Come with your guilt and fears op-pressed and

Come hum - ble sin - ner in whose breast a thousand thoughts re - volve, Come with your guilt and fears op - pressed and

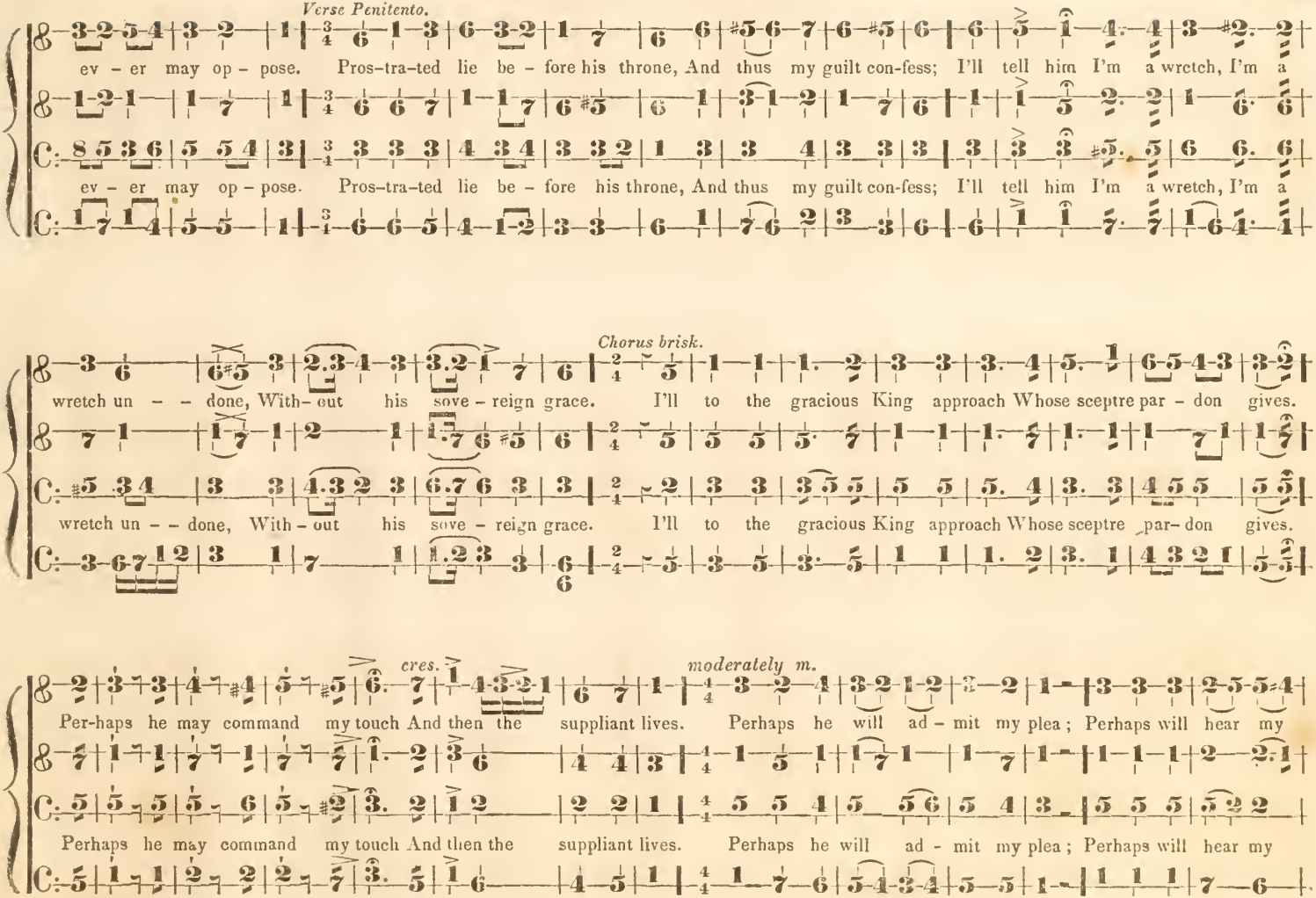
Chorus. Moderately.

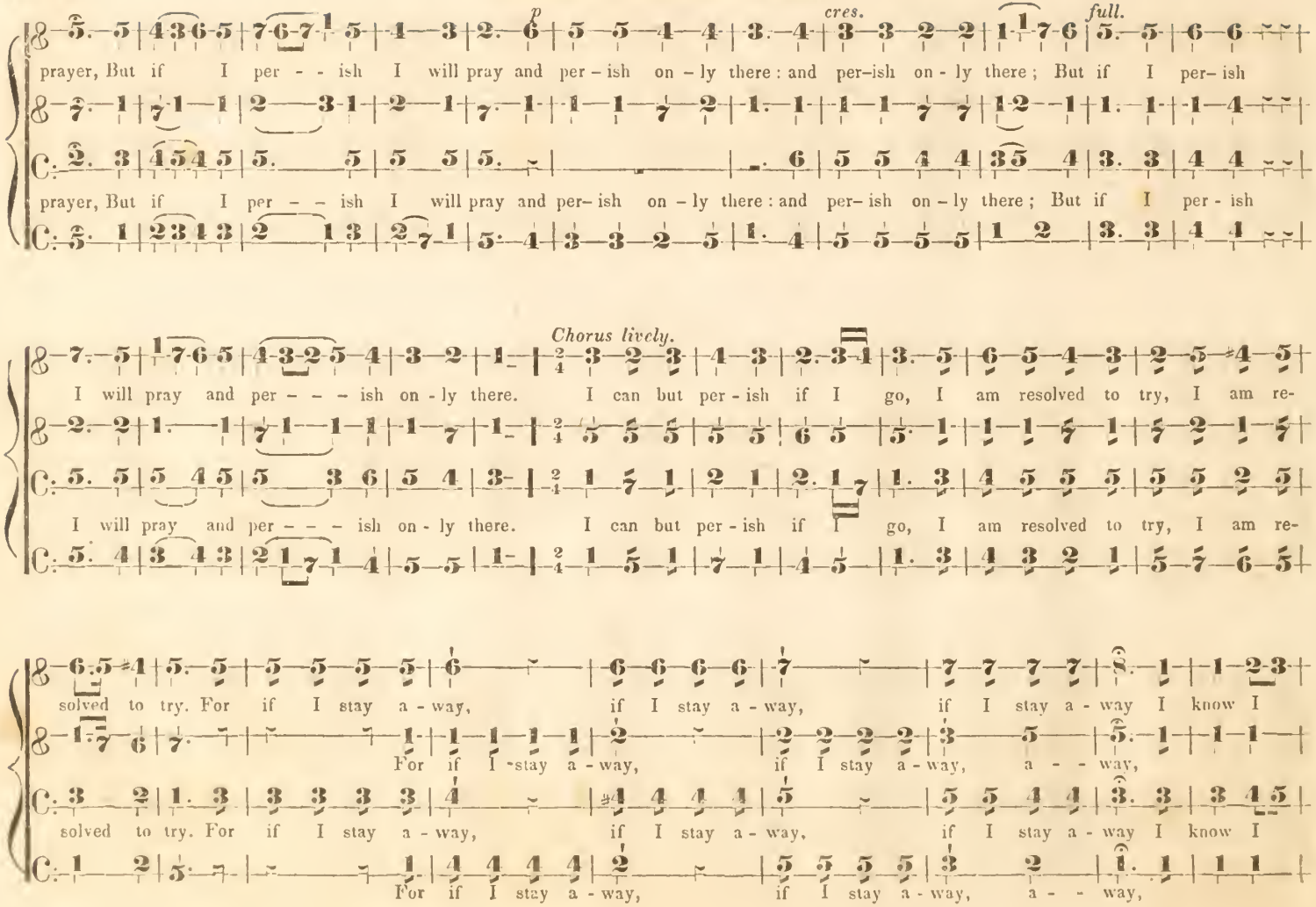
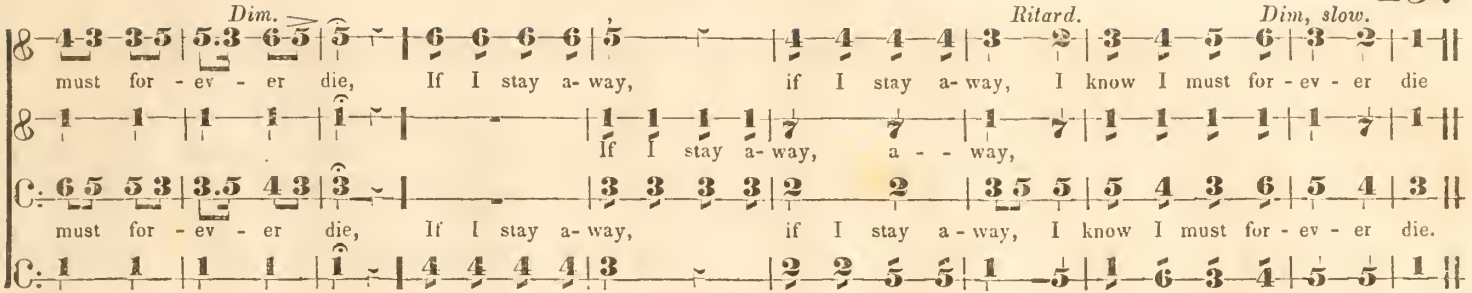
make this last this last re - solve, And make this last this last re - solve. I'll go to Je - sus though my sin, hath

make this last this last re - solve, And make this last this last re - solve. I'll go to Je - sus though my sin, hath

like a moun - tain rose. I know his courts, I'll en-ter in, I know his courts, I'll en-ter in, I know his courts, I'll en - ter in, What-

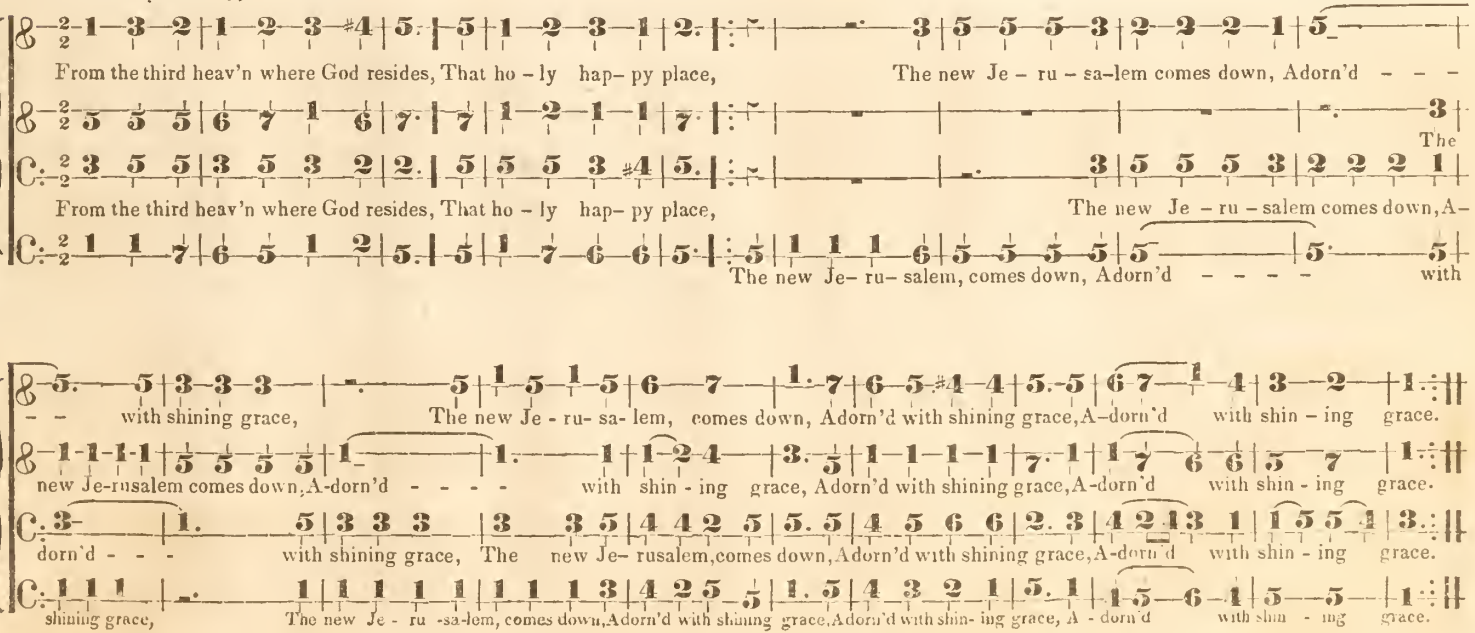
like a moun-tain roso. I know his courts, I'll en-ter in, I know his courts, I'll en- ter in, I know his courts, I'll en - ter in What-


Verse Penitento.
ev – er may op – pose. Pros–tra–ted lie be – fore his throne, And thus my guilt con-fess; I'll tell him I'm a wretch, I'm a
ev – er may op – pose. Pros–tra–ted lie be – fore his throne, And thus my guilt con-fess; I'll tell him I'm a wretch, I'm a
Chorus brisk.
wretch un – – done, With– out his sove – reign grace. I'll to the gracious King approach Whose sceptre par – don gives.
wretch un – – done, With – out his sove – reign grace. I'll to the gracious King approach Whose sceptre par– don gives.
cres.
moderately m.
Per-haps he may command my touch And then the suppliant lives. Perhaps he will ad – mit my plea; Perhaps will hear my
Perhaps he may command my touch And then the suppliant lives. Perhaps he will ad - mit my plea; Perhaps will hear my

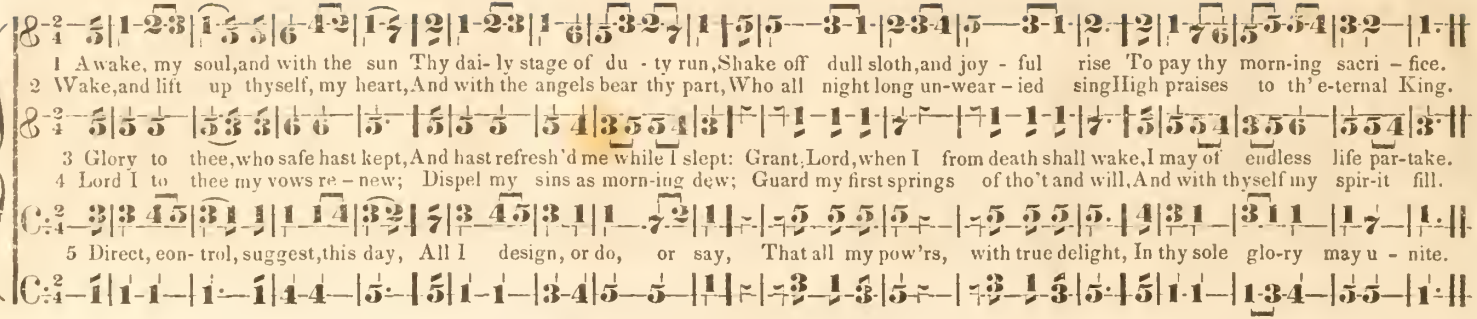
THE RESOLVE. Continued.



NEW JERUSALEM. C. M.

G original key, F Major.

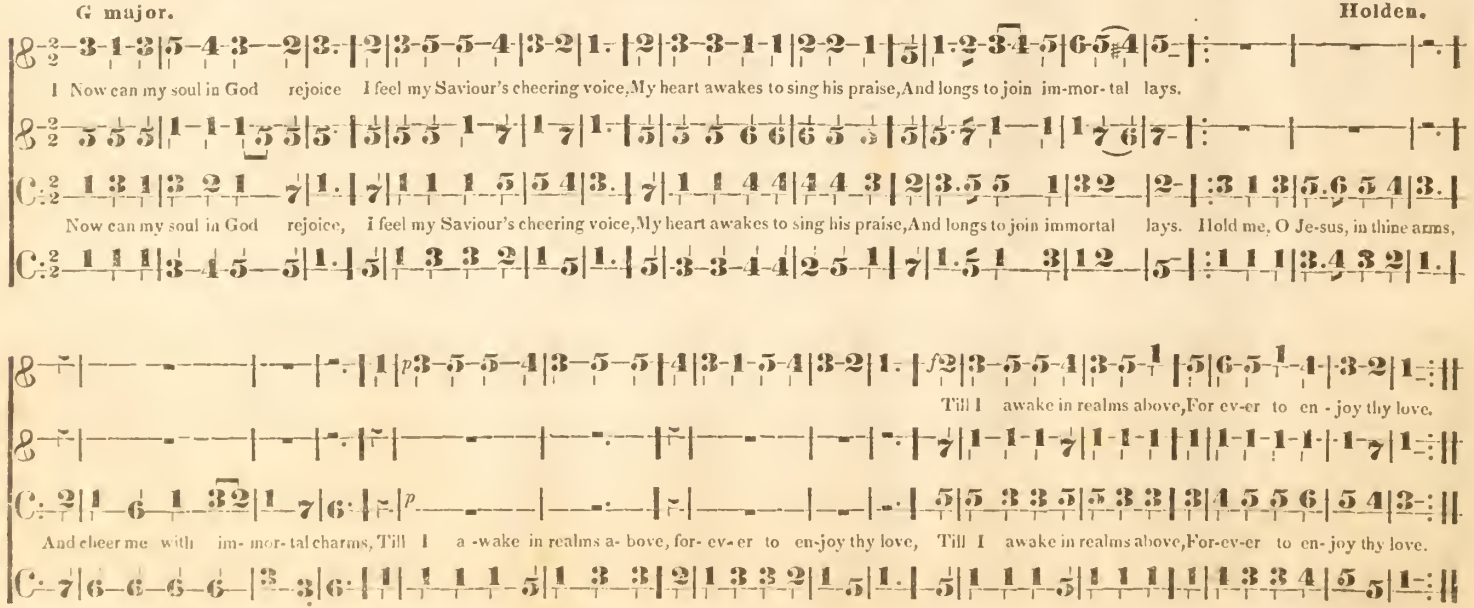
Ingalls.

DAWN. L. M.

A major. Whitaker.



CONFIDENCE. L. M.

G major. Holden.



LEOMINSTER. 8s. 7s. & 4.

G. Major. A. H. Baker.

1. Yes, we trust the day is break-ing ; Joyful times are near at hand ; When he chooses, When he chooses, Darkness flies at his com-mand.
   God, the migh-ty God, is speak-ing, By his word, in e - very land :
2. While the foe be-comes more dar-ing, While he enters like a flood, E-very language, E-very language Soon shall tell the love of God.
   God, the Sa-vior, is pre- par- ing Means to spread his truth a-broad :
3. O, 'tis plea-sant, 'tis re-viv-ing To our hearts, to hear, each day, Those enlight'ning, Those enlight'ning Who in death and darkness lay.
   Joy-ful news, from far ar-riv-ing, How the gos-pel won its way,
4. God of Ja-cob, high and glorious, Let thy peo-ple see thy hand, ; Then shall i-dols, Then shall i-dols, Per-ish, Lord, at thy com-mand.
   Let the gos-pel be vic-to-rious, Thro' the world, in e - very land ;

JUBILEE. C. M.

Bb. Major. Hastings.

1. What hea-venly mu-sic do I hear, Sal-va-tion sound-ing free ! Ye souls in bon-dage lend an ear, This is the Ju - bi - lee.
2. Good news, good news to Adam's race, Let Chris-tians all a - gree ; To sing re-deem-ing love and grace, This is the Ju - bi - lee.
3. The Gos - pel sounds a sweet re-lease, To all in mis - e - ry, And bids them welcome home to peace, This is the Ju - bi - lee.
4. Je - sus is on the mer-cy seat, Be-fore him bend the knee, Let heaven and earth his praise repeat, This is the Ju - bi - lee.
5. Sin - ners be wise, re - turn and come, Un - to the Sa - vior flee, The Sa-vior bids you welcome home, This is the Ju - bi - lee.
6. Come, ye redeemed, your tribute bring, With songs of har - mo - ny, While on the road to Ca-naan sing, This is the Ju - bi - lee.

This is the Ju- bi -lee.

This is, &c.

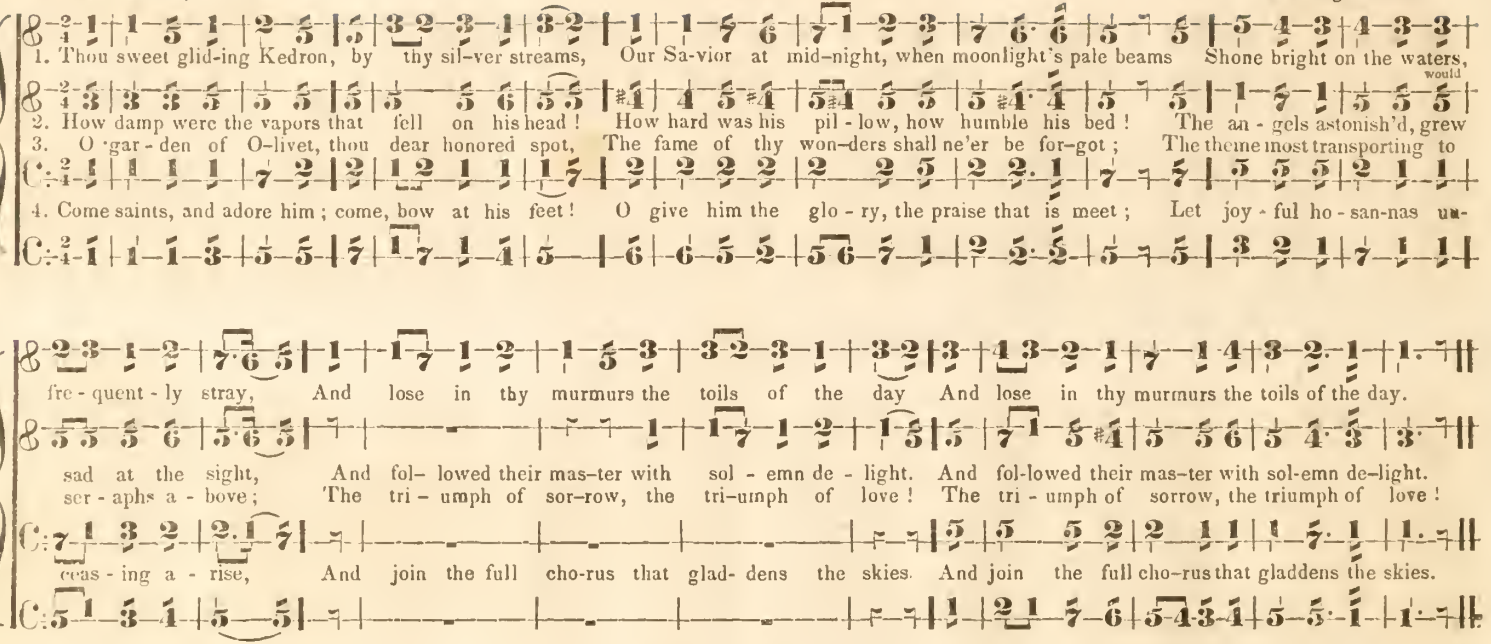
This is, &c.

REST. 8s & 4.

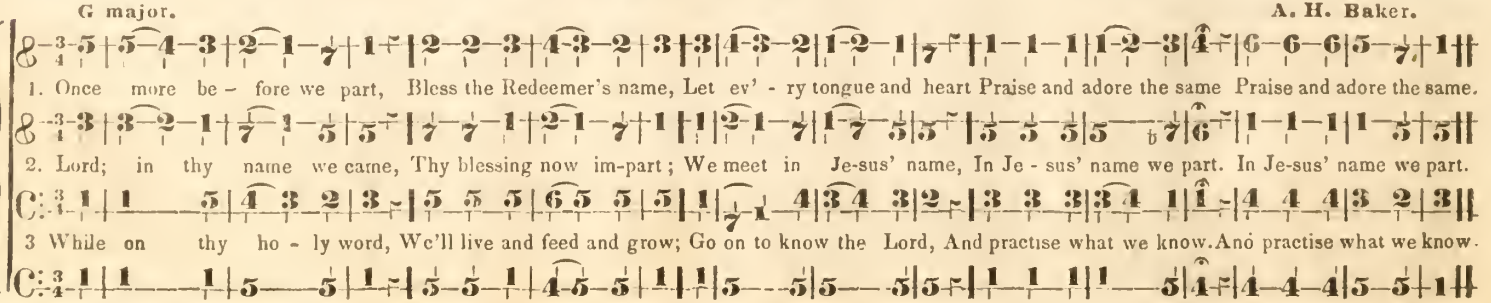
F Major.

1. There is a calm for those who weep, A rest for wea - ry pilgrims found; They soft-ly lie and sweet-ly sleep, Low in the ground.
2. The storm that wrecks the winter sky, No more disturbs their deep repose, Than summer evening's latest sigh, That shuts the rose.
3. Ah Christian, long of storms the sport, With weary pil-gri-mage to roam, See, thou shalt reach a stormless port, A quiet home.
4. But shall the dust thy soul con-fine ? The ris - en Je - sus tells thee nay ; It, in ce-les-tial spheres shall shine, A star of day.

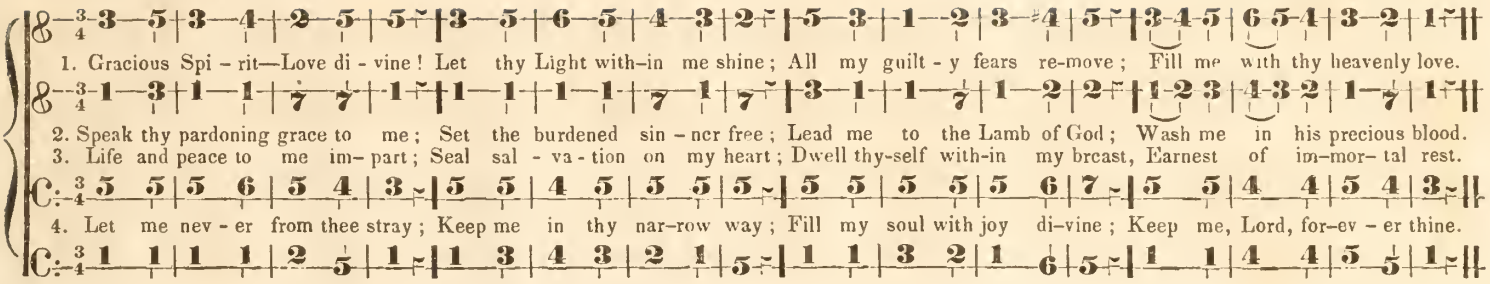
KEDRON. 11s.

A. Major, slowly. Billings. Arr.

MONADNOCK. 6s.

G major. A. H. Baker.

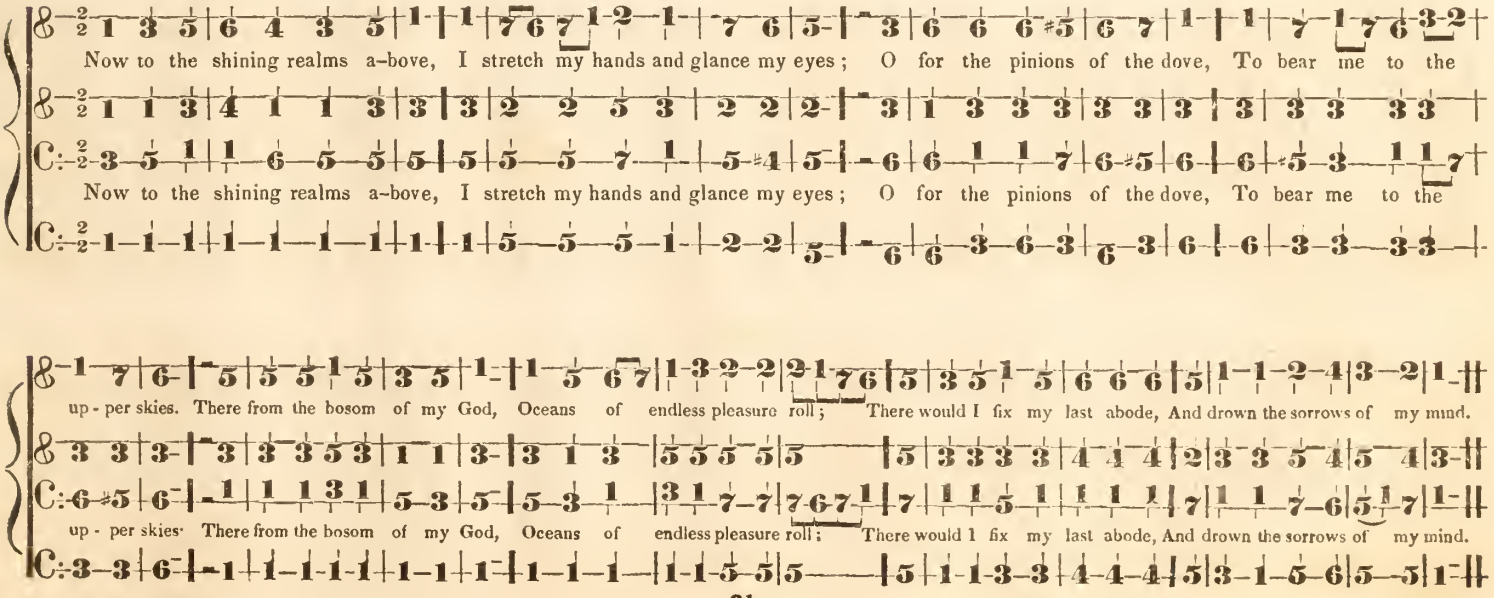


Key of Eb Major. R. H. Williams.

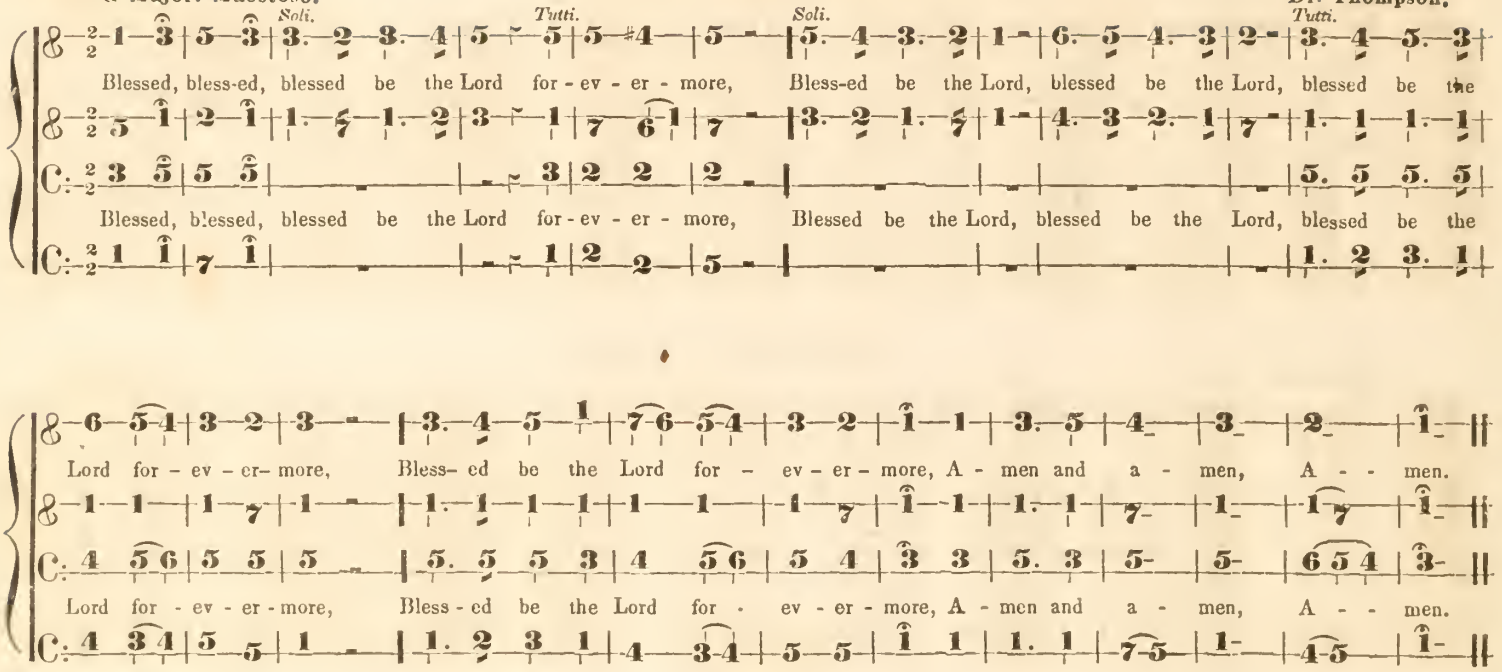


PARADISE. L. M. Double.

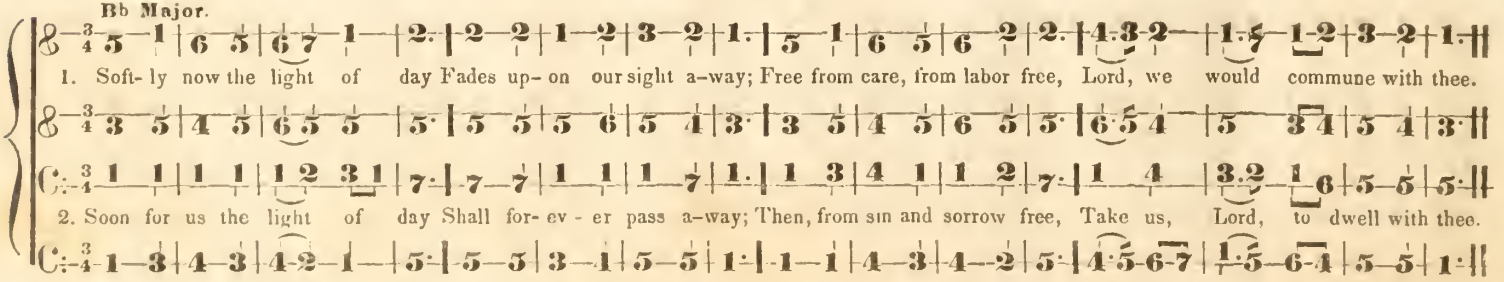
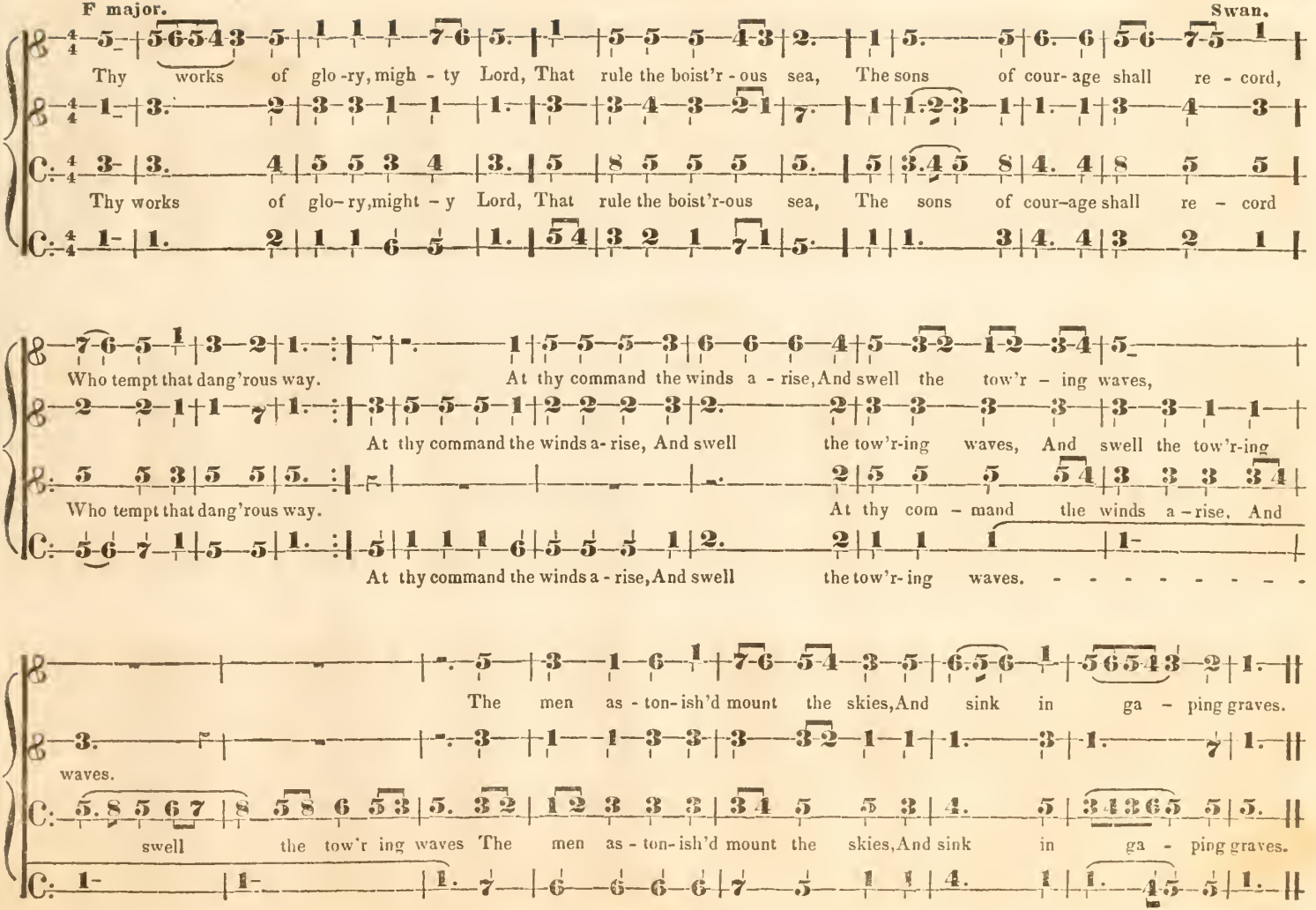
D or C Major. O. Holden.



BLESSED IS THE LORD. Sentence.

G Major. Maestoso. Dr. Thompson.

ESPER. 7's.

Bb Major.



F major.
Swan.
Thy works of glo-ry, migh-ty Lord, That rule the boist'r-ous sea, The sons of cour-age shall re-cord,
Thy works of glo-ry, might-y Lord, That rule the boist'r-ous sea, The sons of cour-age shall re-cord
Who tempt that dang'rous way.
At thy command the winds a-rise, And swell the tow'r-ing waves,
At thy command the winds a-rise, And swell the tow'r-ing waves, And swell the tow'r-ing
Who tempt that dang'rous way.
At thy com-mand the winds a-rise, And
At thy command the winds a-rise, And swell the tow'r-ing waves.
The men as-ton-ish'd mount the skies, And sink in ga-ping graves.
waves.
swell the tow'r ing waves The men as-ton-ish'd mount the skies, And sink in ga-ping graves.

JORAM. S. M.

E major. B. Ar.

1 "The Lord is risen in-deed;" He lives to die no more; He lives the sin-ner's cause to plead, Whose curse and shame he bore.

2 "The Lord is risen in-deed;" Then hell has lost his prey; With him is risen the ransomed seed, To reign in end - less day.

3 "The Lord is risen in-deed;" At - tend-ing an-gels, hear; Up to the courts of heav'n, with speed, The joy-ful ti - dings bear.

4 Then wake your golden lyres, And strike each cheerful chord; Join, all ye bright, ce- les - tial choirs, To sing our ris - en Lord.

KINGSTON. S. M.

G major. *Andante.* T.

1 How ten-der is thy hand, O thou most gra - cious Lord! Af- flictions come at thy command, And leave us at thy word.

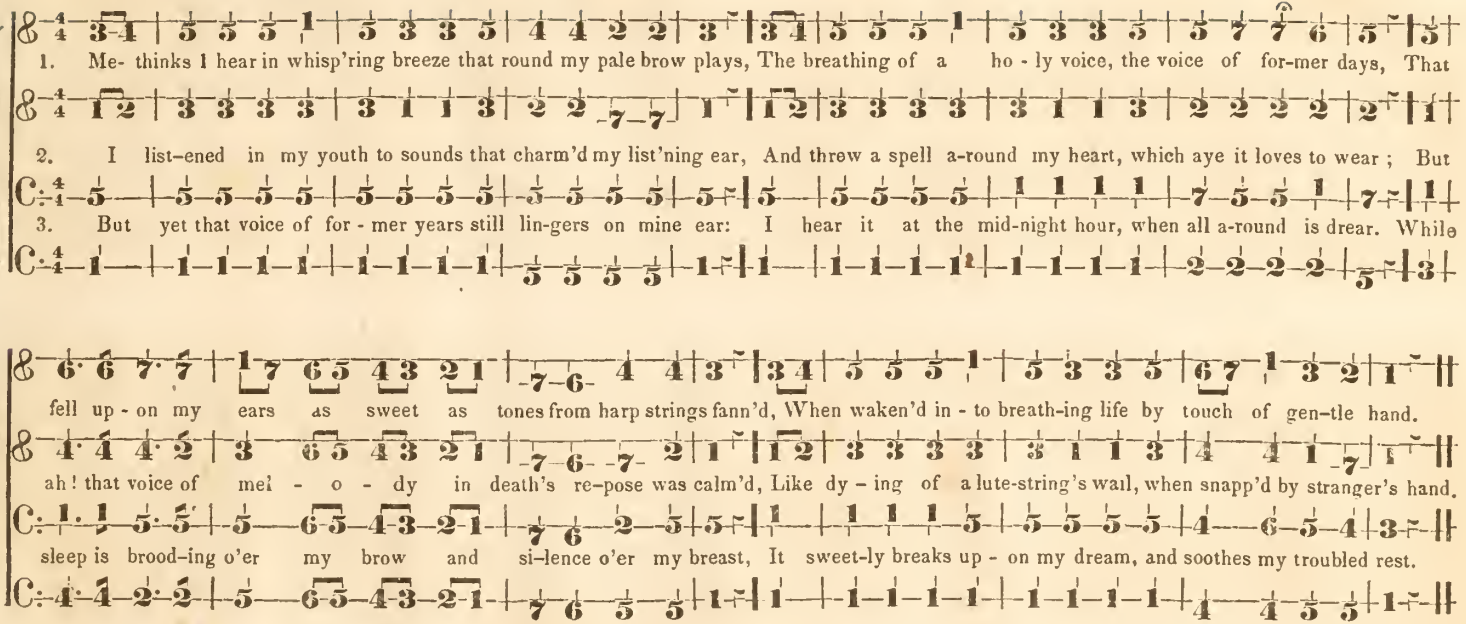
2 How gen-tle was the rod That chastened us for sin! How soon we found a smi-ling God Where deep dis - tress had been!

3 A Fa - ther's hand we felt, A Father's heart we knew; 'Mid tears of pen - i-tence we knelt, And found his word was true.

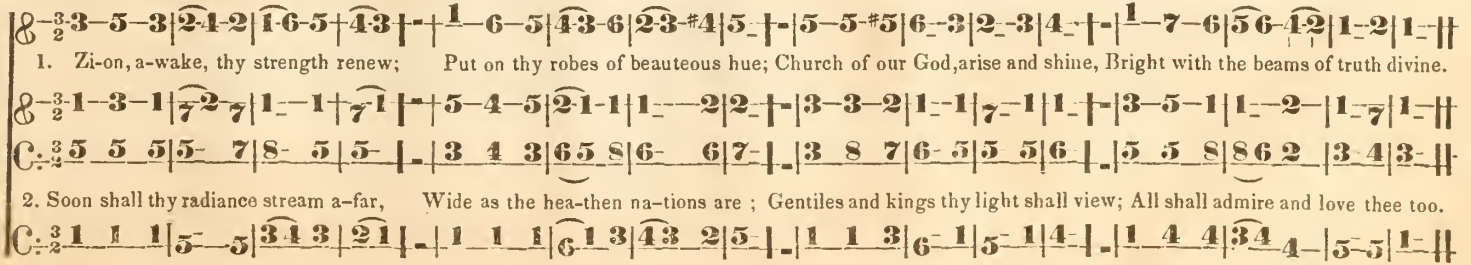
4 Now we will bless the Lord, And in his strength con - fide;

For - ev - er be his name a-dored, For there is none be-side.

METHINKS I HEAR.

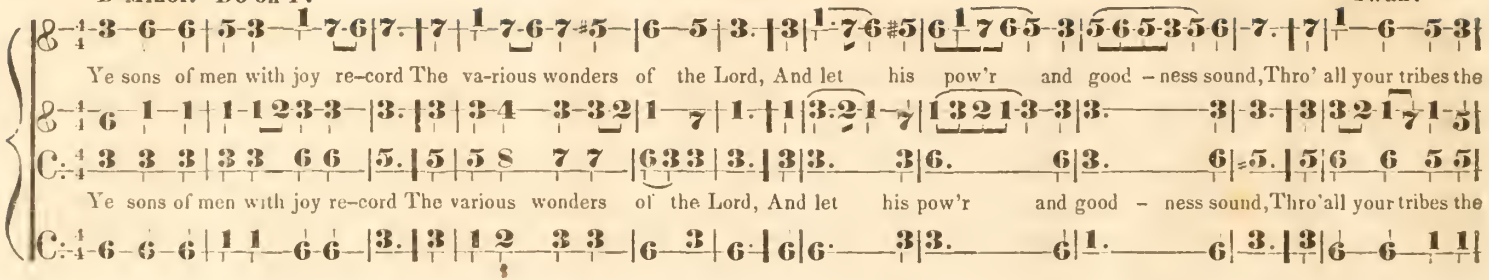
D Major. quite slow. Yadley.

ROOKS. L. M.

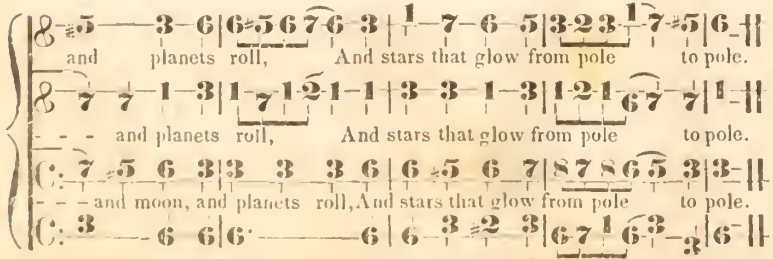
E b. major.



MONTAGUE. L.M.

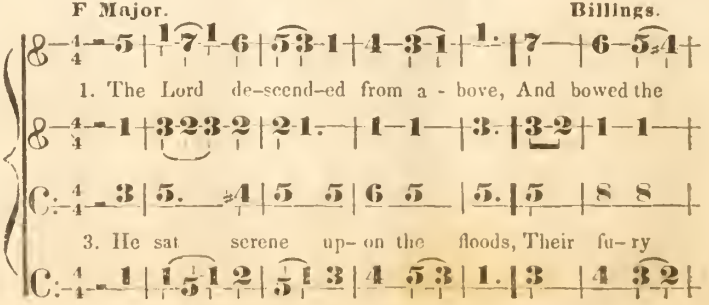
D Minor. Do on F. Swan.

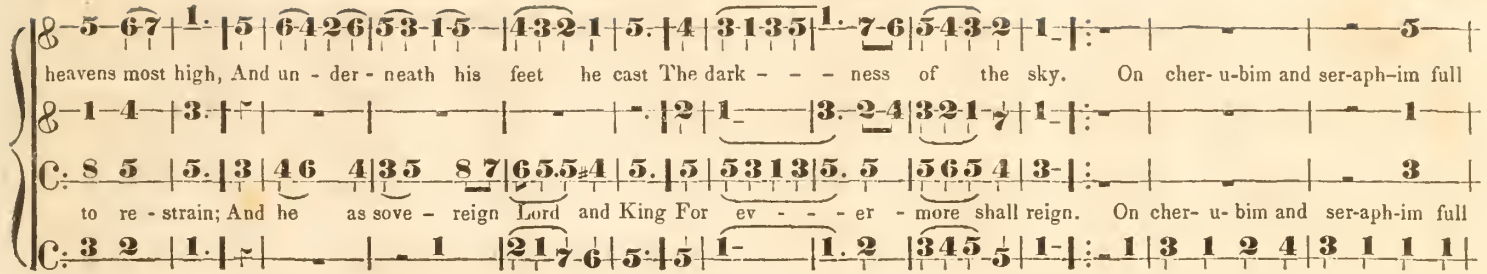


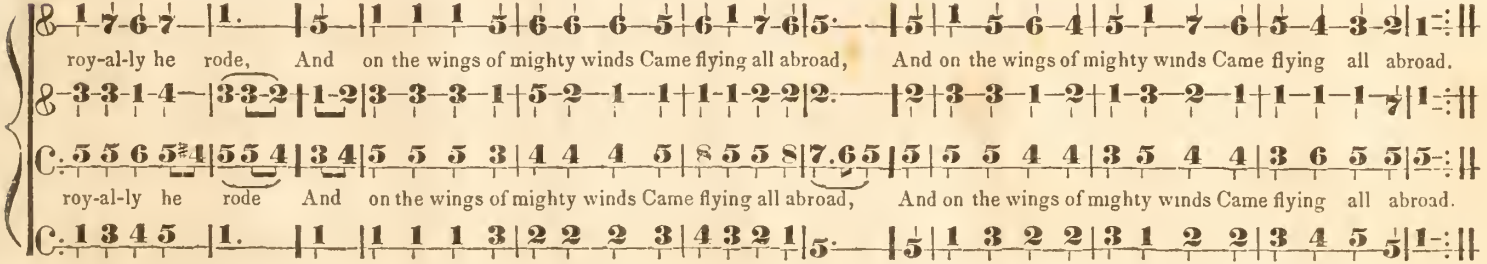


MAJESTY. C.M.

F Major. Billings.

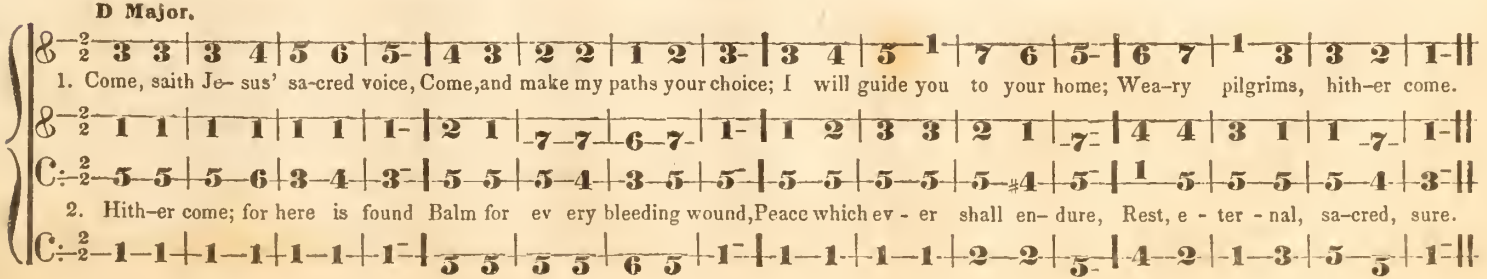






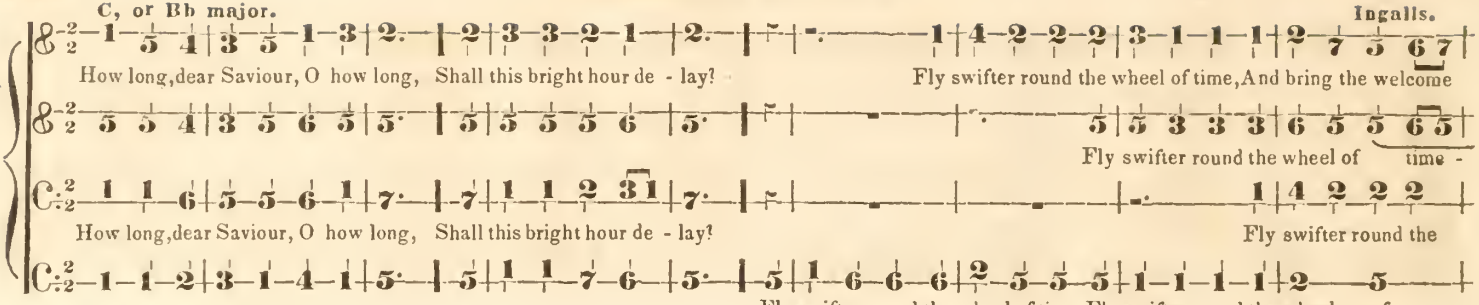
HOPE. 7's.

D Major.

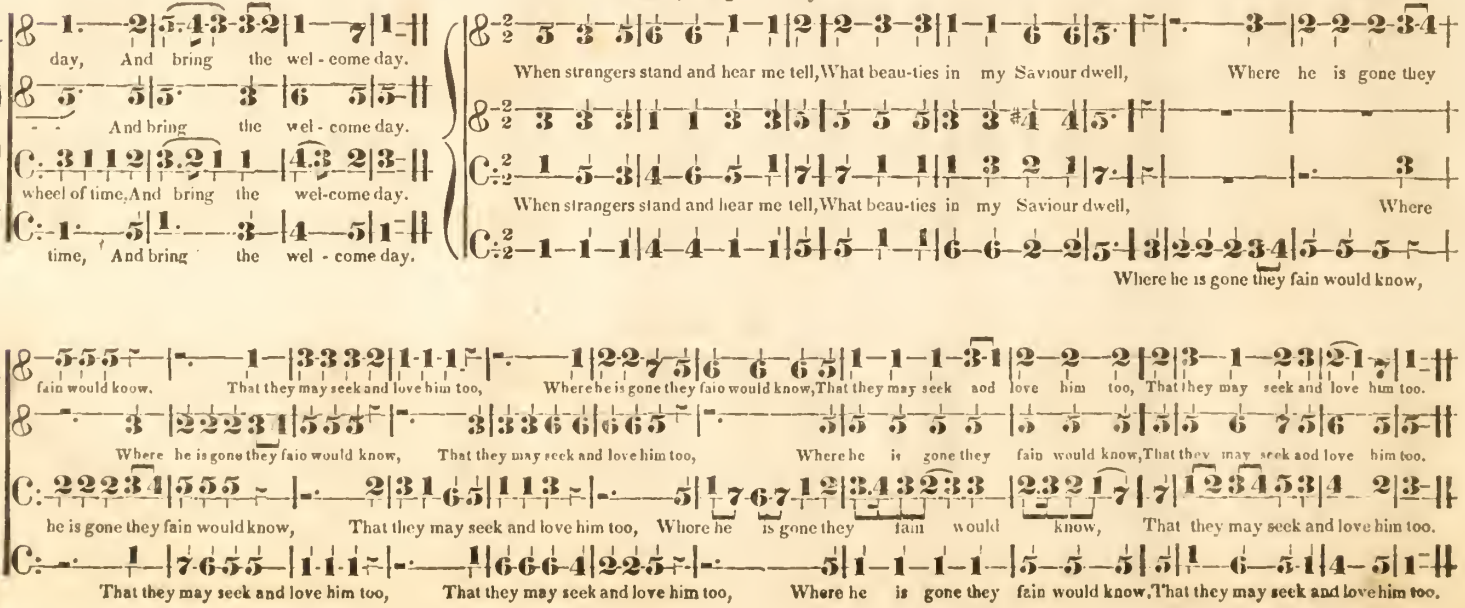


NORTHFIELD. C. M.

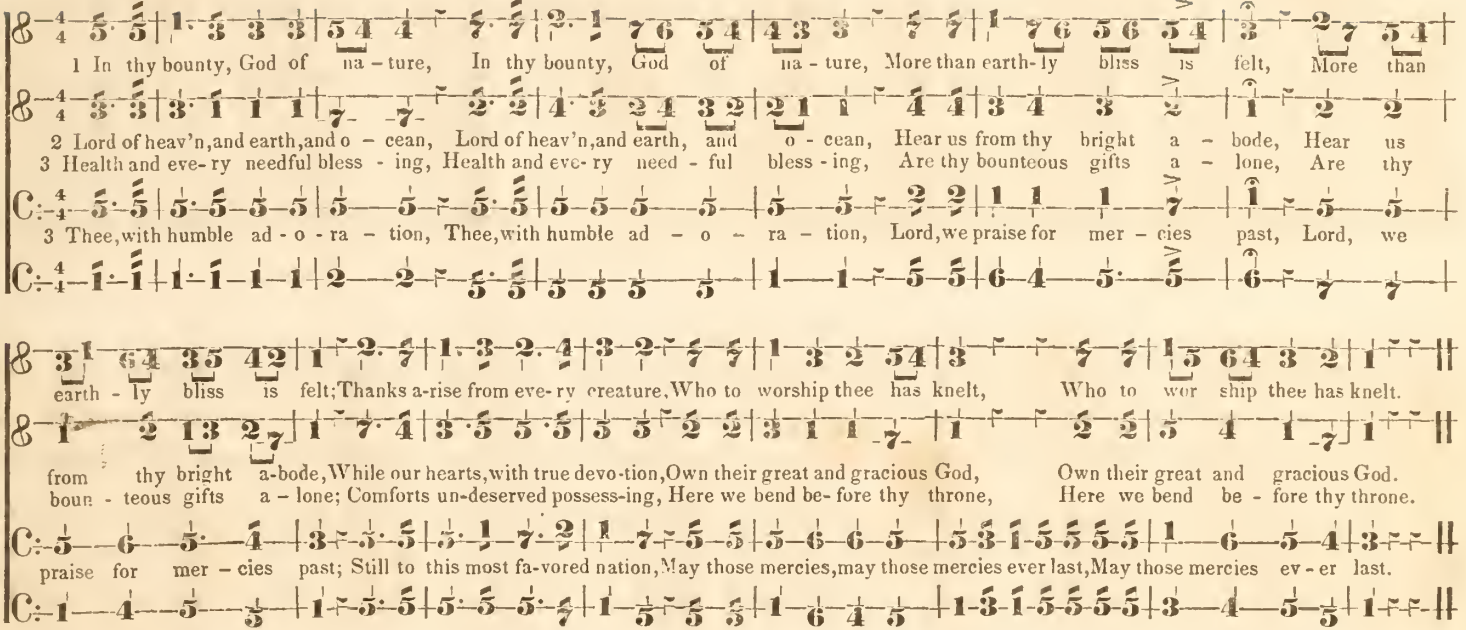
C, or Bb major. Ingalls.



BUCKFIELD. L. M.

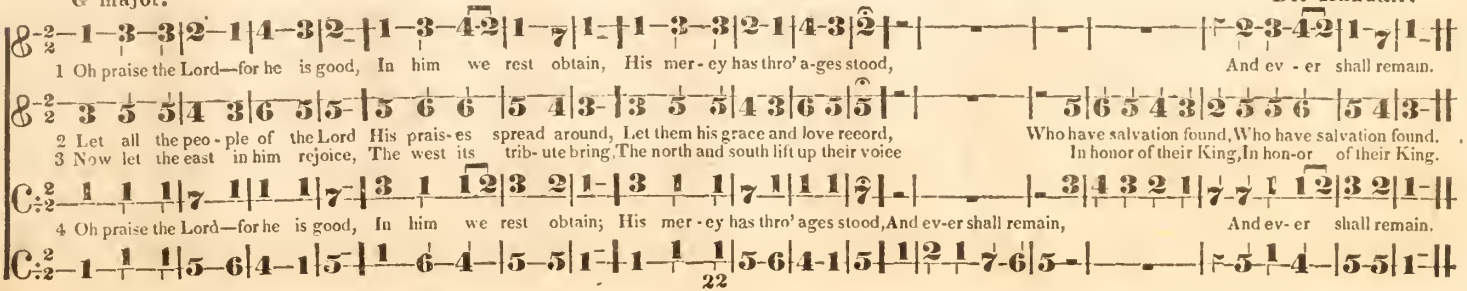
Bb or C major, *Original Key.* Maxim.

IN THY BOUNTY. Sentence for Thanksgiving or Fast day.

D major. *Slowly.*

Erk.

CAMBRIDGE. C. M.

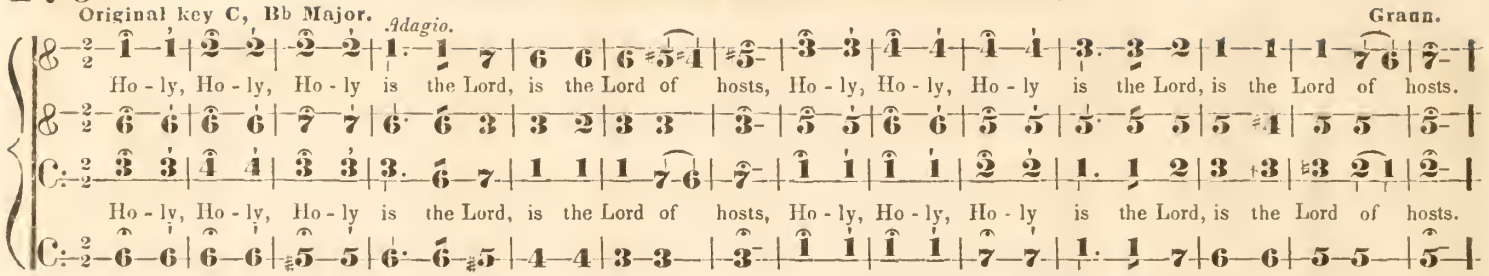
G major.

Dr. Randall.

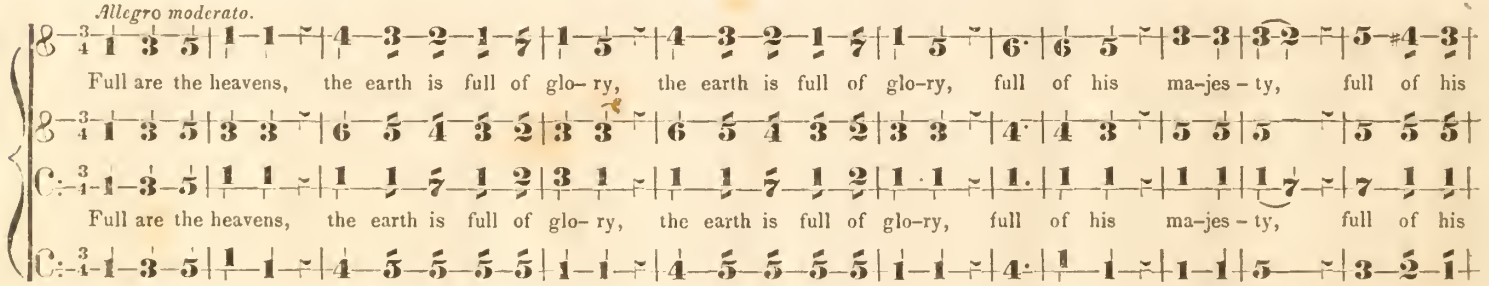


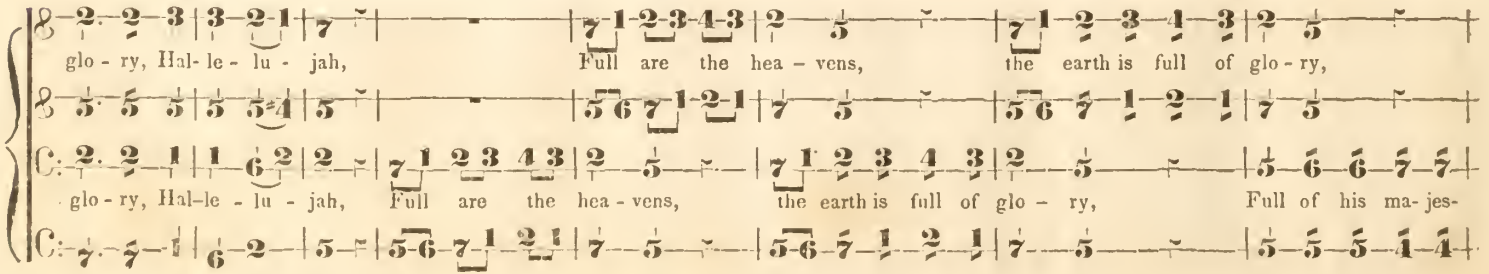
THE EARTH IS FULL OF HIS GLORY.

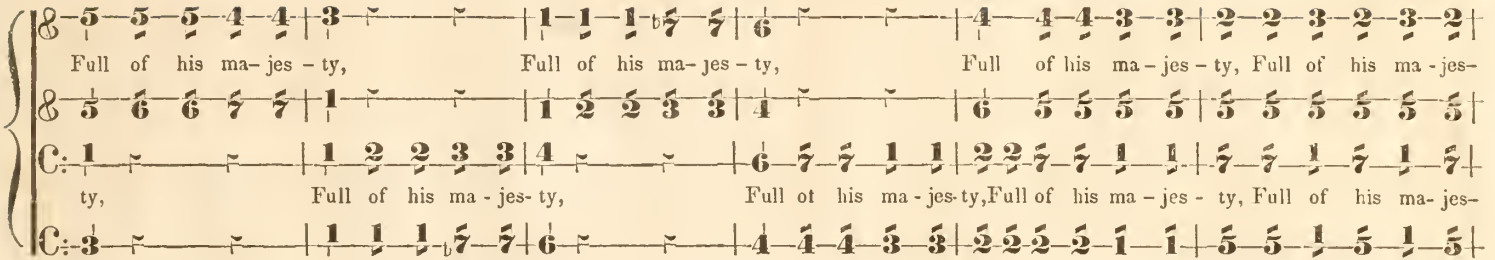
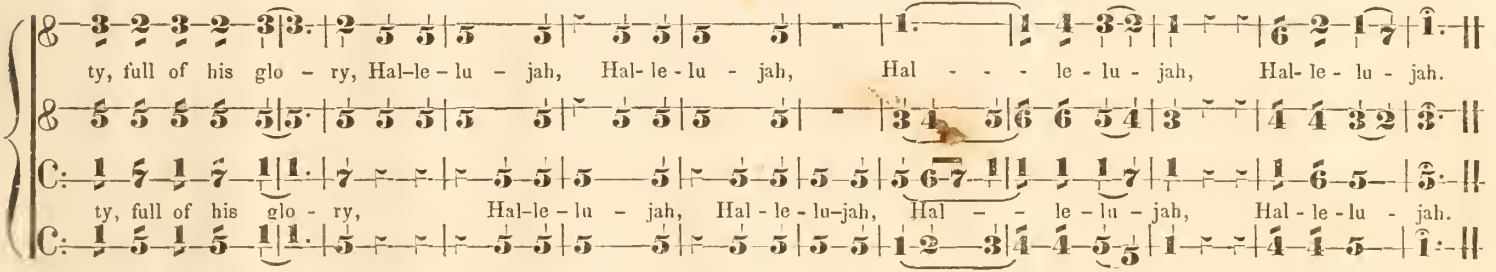
Original key C, Bb Major. *Adagio.* Graun.



Allegro moderato.

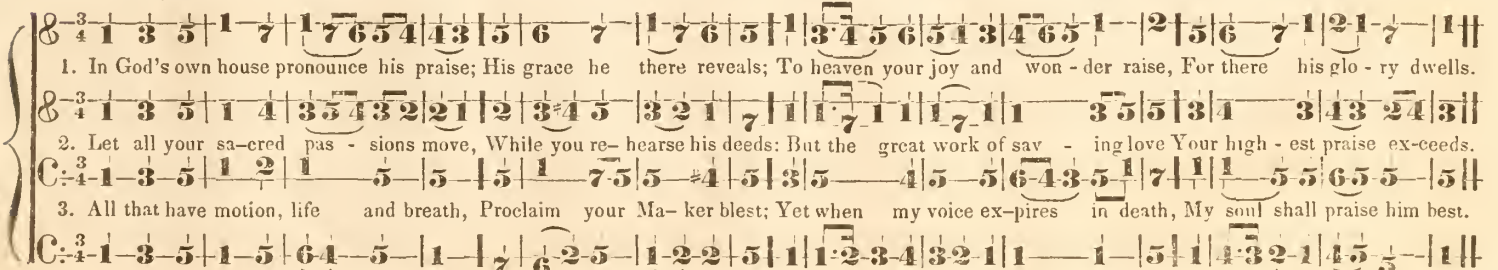




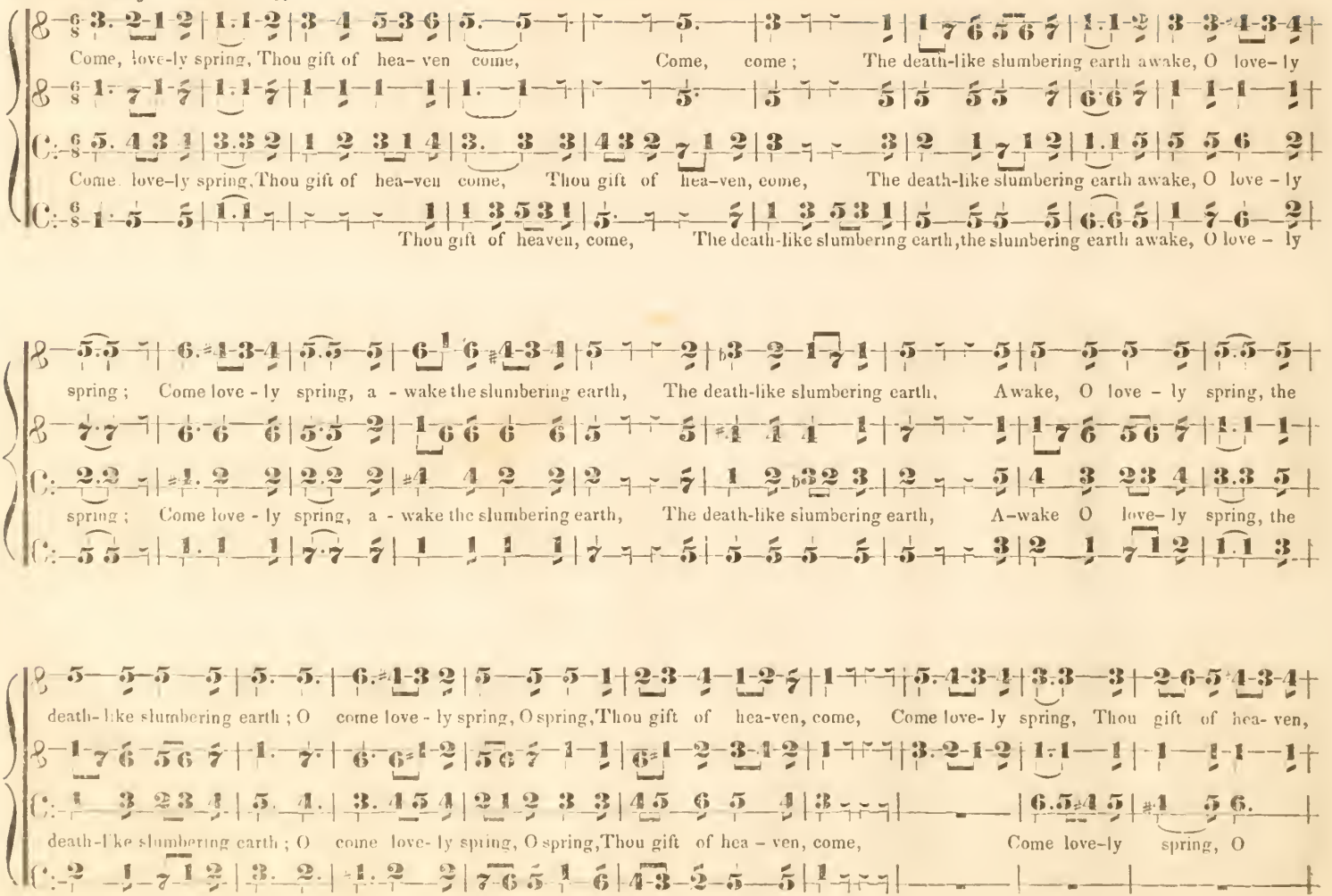
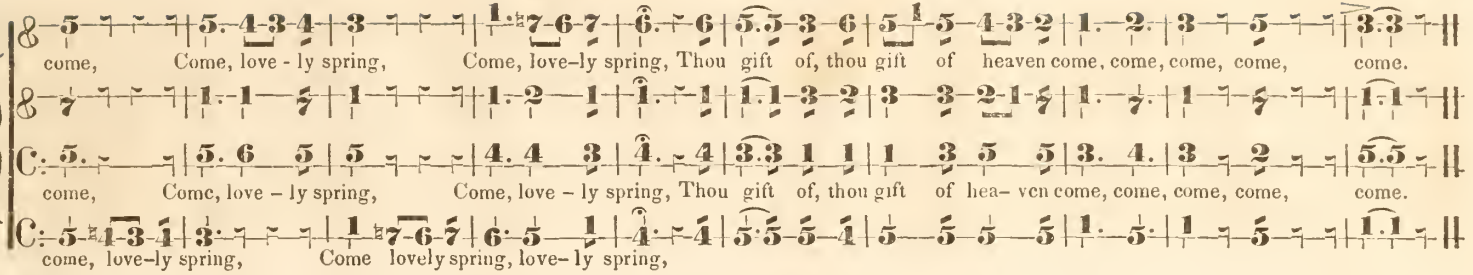


BRAINTREE. C. M.

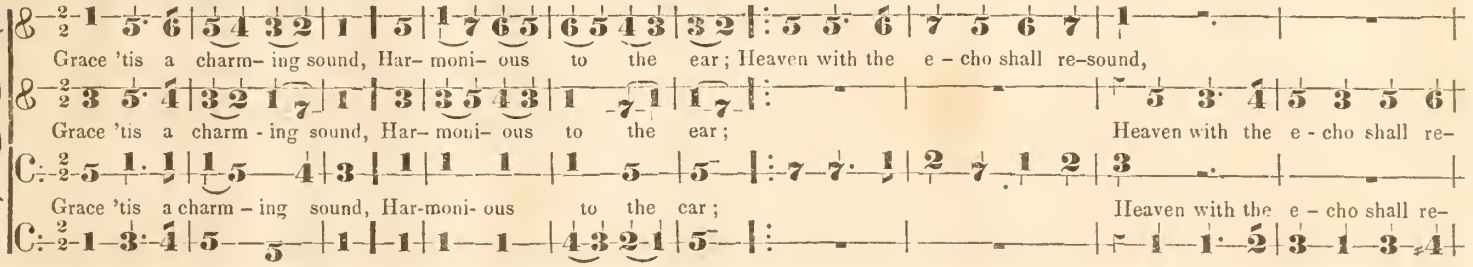
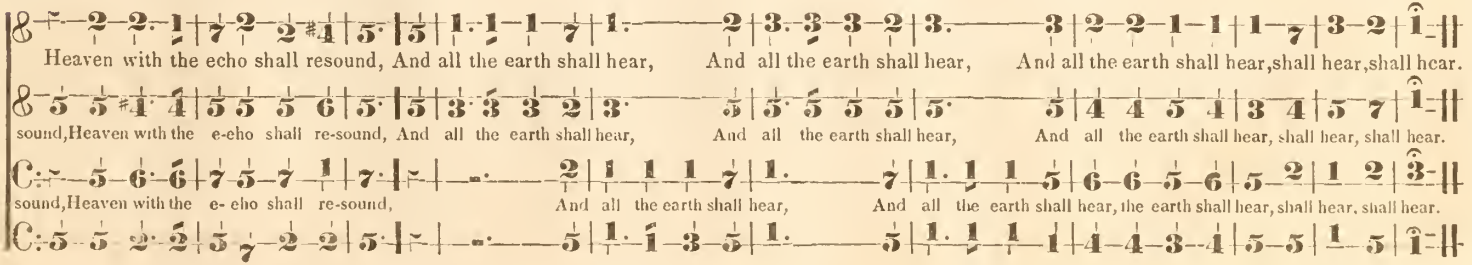
D Major.



COME, LOVELY SPRING.

G Major. Moderato.



GRACE 'TIS A CHARMING SOUND.

C Major. Moderato. Thos. Clark.



TEMPERANCE ANTHEM.

D major.

Words and Music furnished for this work. B.

Raise a - loft the temp'rance banner, Wave it high on eve- ry breeze, Shout with joy the loud hosanna, Let it ring o'er land and sea.

Duett.

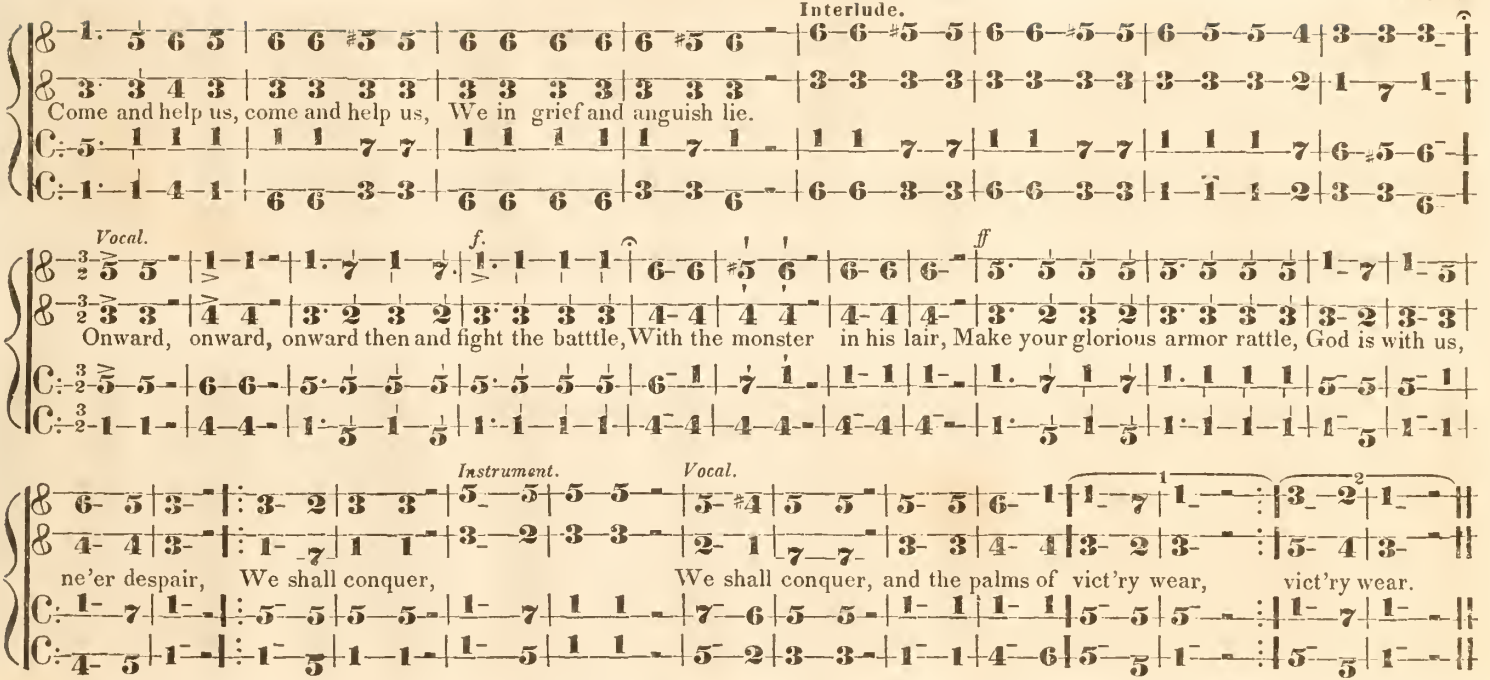
Chorus.

We'll be tem- per - ate, We'll be tem- per- ate, And con - form to God's de- cree. We'll be temp'rate, We'll be temp'rate, And conform to God's decree.

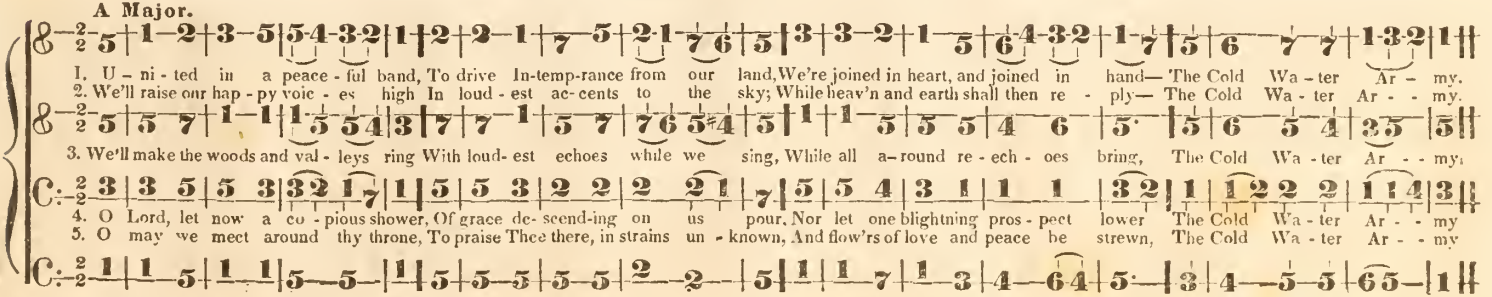
Interlude.

Voices.

Hear the drunkard's sad complaining, Lis-ten to his dy – ing sigh; By the love of Christ constraining, He who hears the sin- ner's cry;



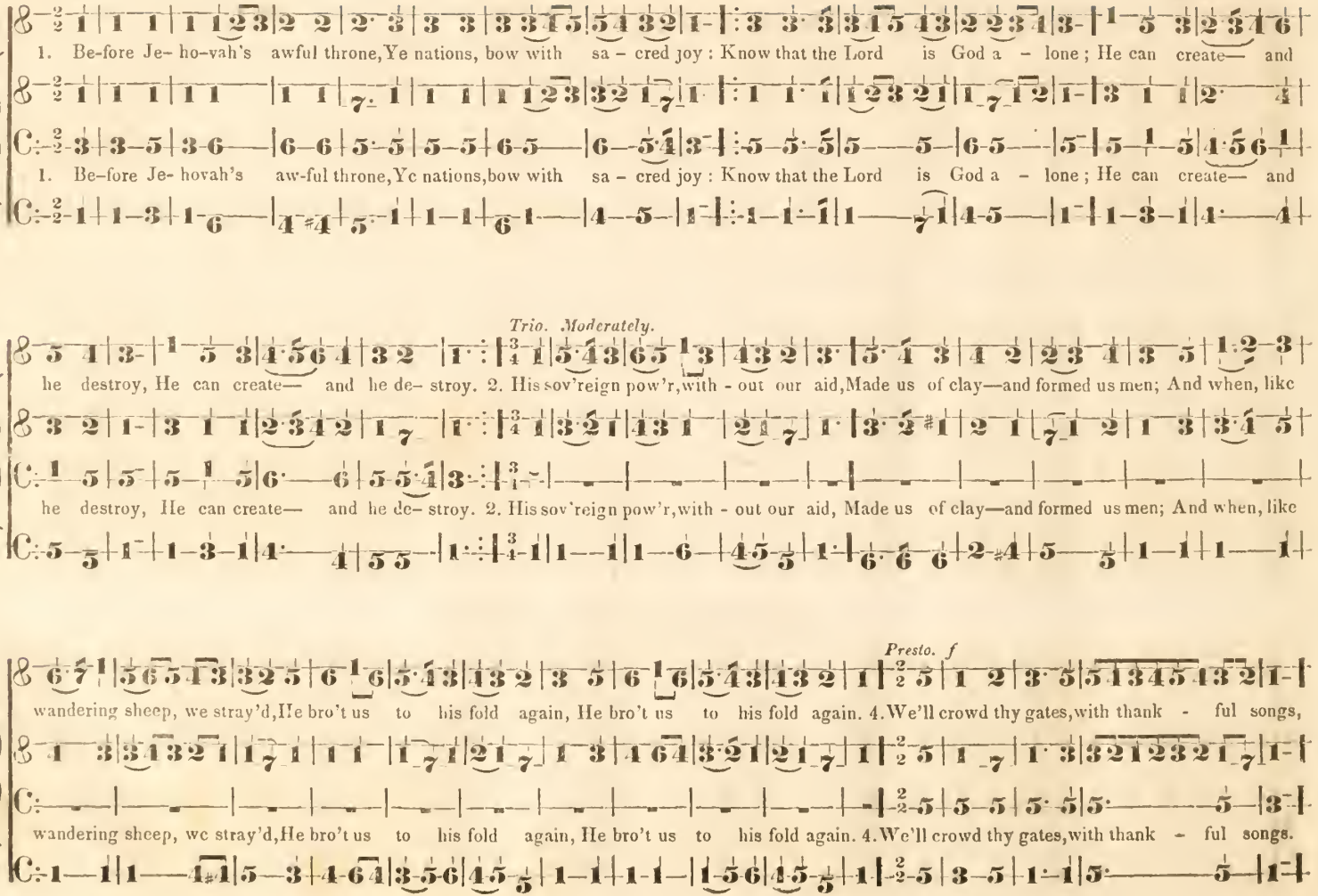
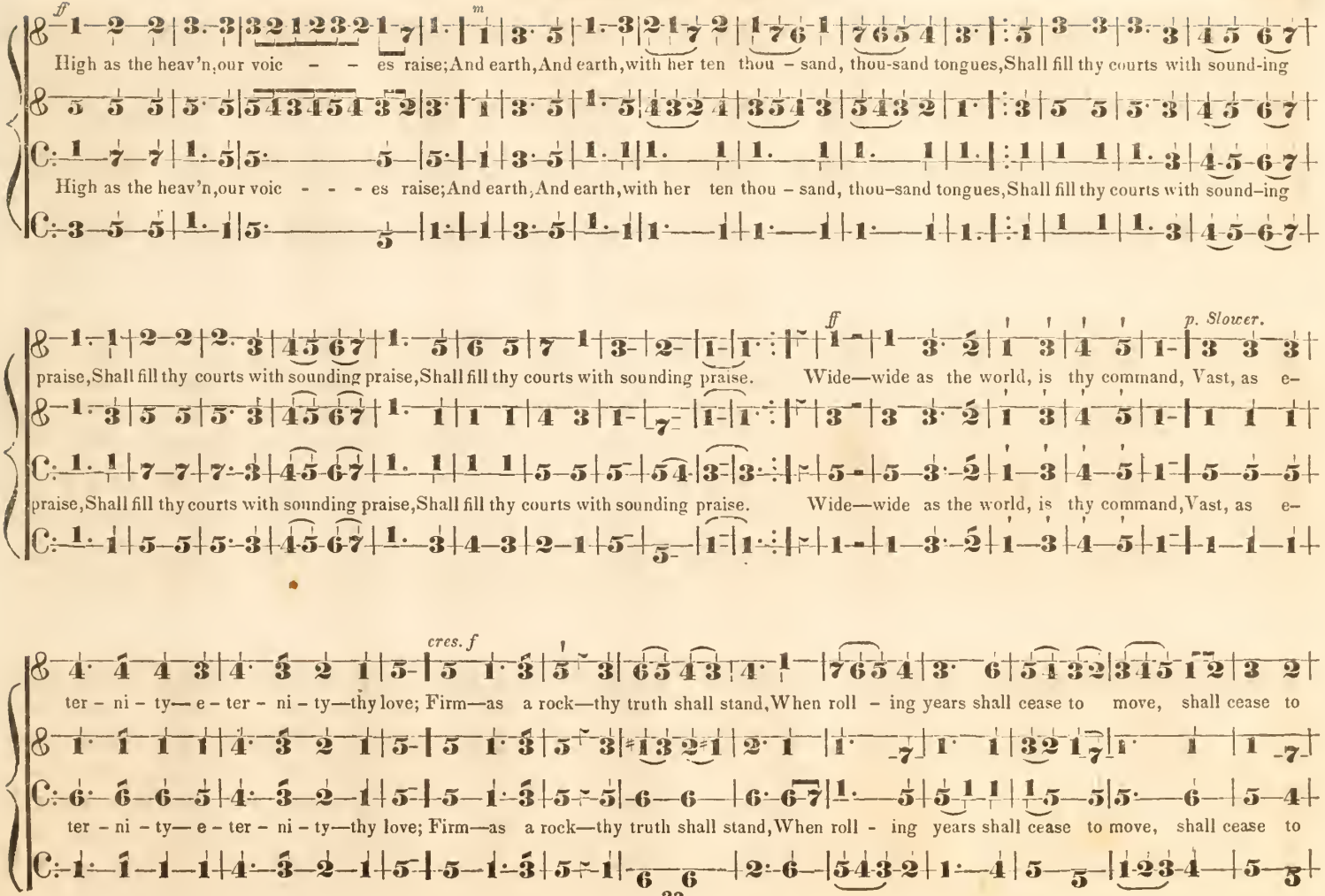
THE TEMPERANCE CLARION.



DENMARK.

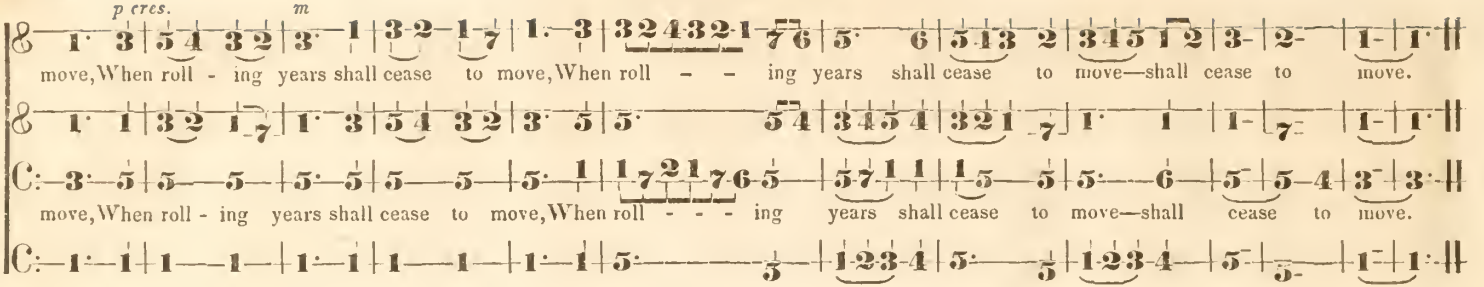
D Major. *Firm and distinct.*

M. Madan.



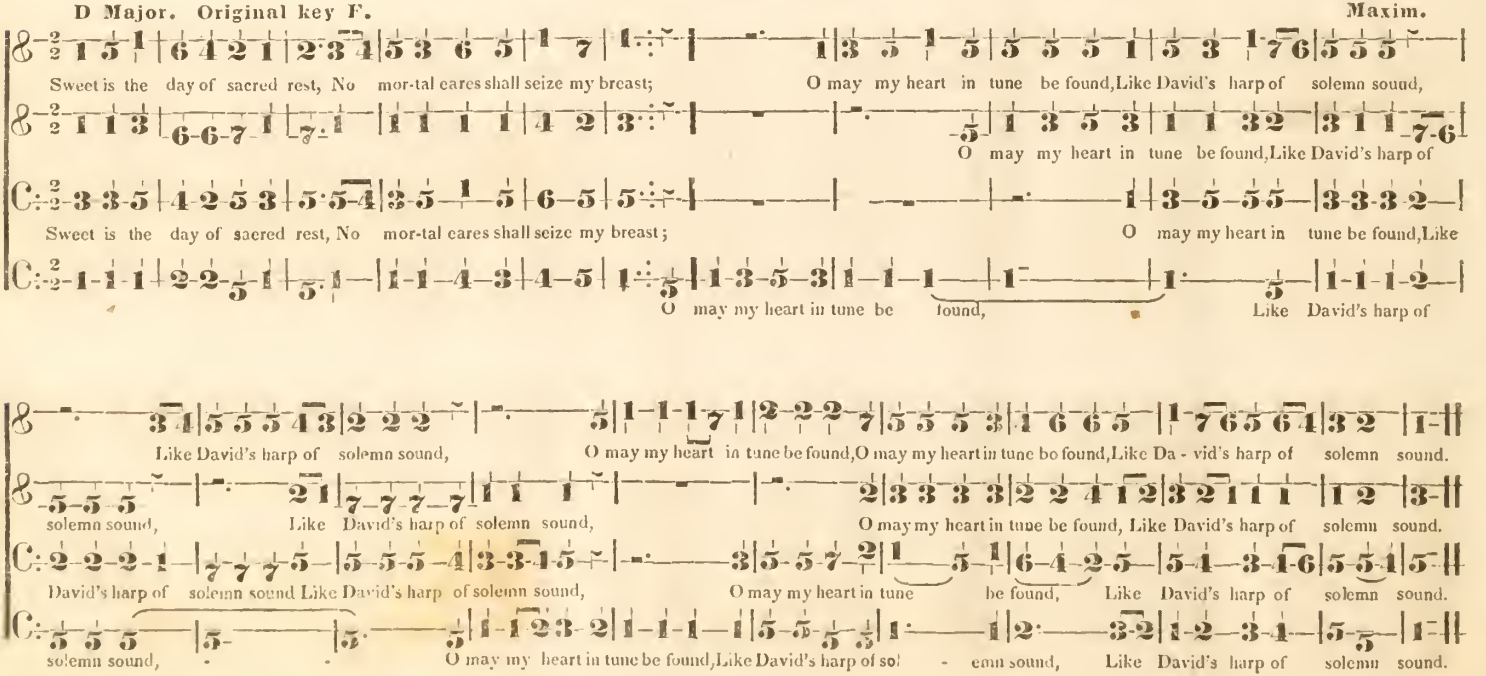
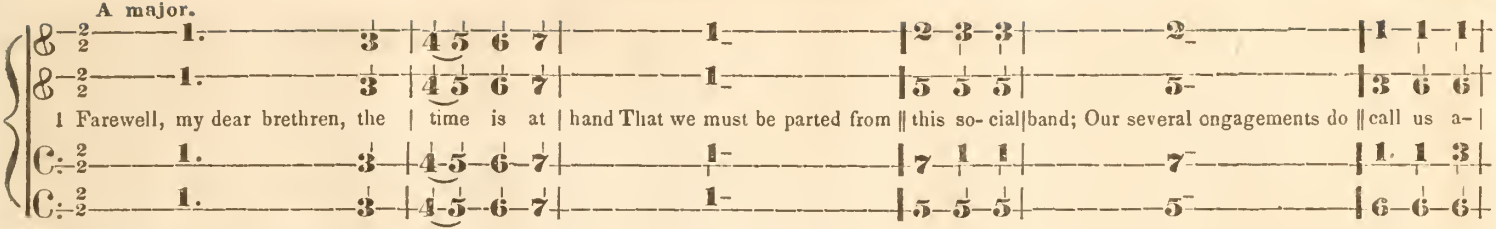
ff
m
High as the heav'n, our voic - - es raise; And earth, And earth, with her ten thou - sand, thou-sand tongues, Shall fill thy courts with sound-ing
High as the heav'n, our voic - - - es raise; And earth, And earth, with her ten thou - sand, thou-sand tongues, Shall fill thy courts with sound-ing
praise, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise.
ff
p. Slower.
Wide—wide as the world, is thy command, Vast, as e-
praise, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise.
Wide—wide as the world, is thy command, Vast, as e-
cres. f
ter - ni - ty— e - ter - ni - ty—thy love; Firm—as a rock—thy truth shall stand, When roll - ing years shall cease to move, shall cease to
ter - ni - ty— e - ter - ni - ty—thy love; Firm—as a rock—thy truth shall stand, When roll - ing years shall cease to move, shall cease to

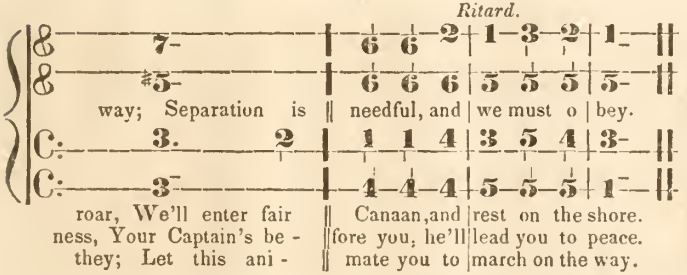
DENMARK. Concluded.



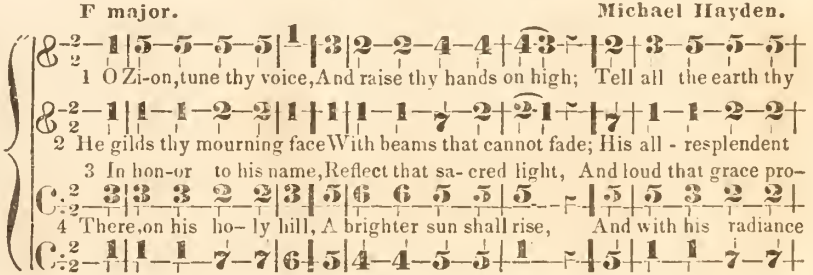
PORTLAND. L. M.

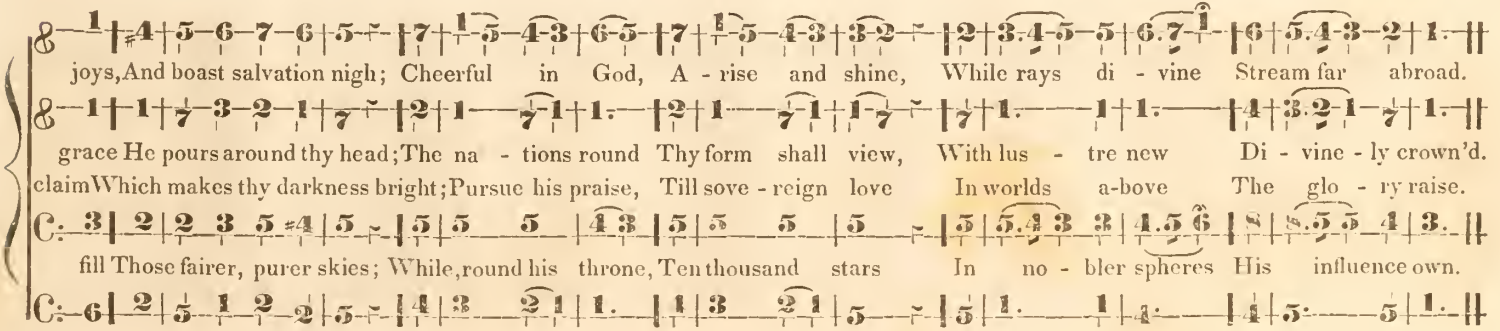
D Major. Original key F.

Maxim.


A major.
1 Farewell, my dear brethren, the | time is at | hand That we must be parted from ‖ this so- cial|band; Our several engagements do ‖call us a-|
2 Farewell, faithful soldiers, you'll | soon be dis-|charged, The war is just ended, the‖treasure's en-|larged, With singing and shouting, tho'‖Jordan may|
3 Farewell, ye young converts, who've| list - ed for| war, Sore trials await you, but ‖ Je- sus is|near; And tho' you must walk thro' the‖dark wilder-|
4 The world, flesh and Satan, and | hell, all u-| nite, And bold persecutors will ‖strive to af - | fright; Yet Jesus stands for you, he's‖greater than|


Ritard.
way; Separation is ‖ needful, and | we must o | bey.
roar, We'll enter fair ‖ Canaan, and | rest on the shore.
ness, Your Captain's be - ‖fore you, he'll|lead you to peace.
they; Let this ani - ‖ mate you to |march on the way.

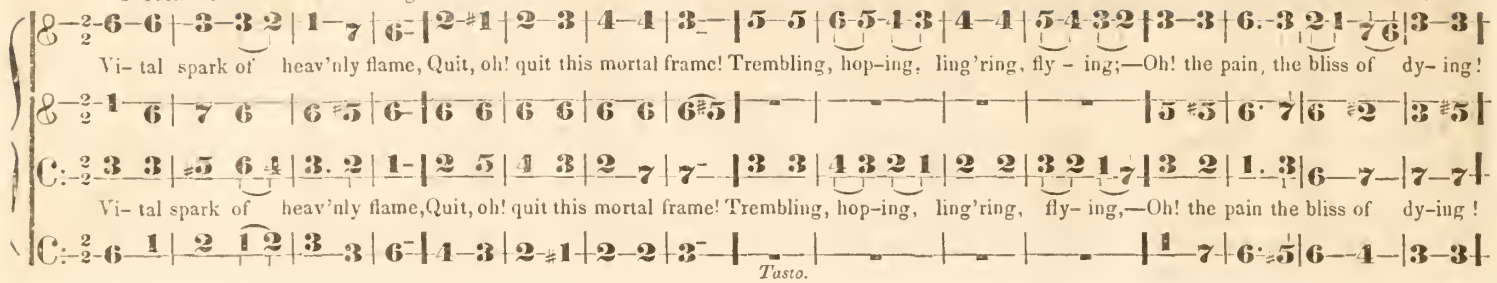
NEWBURY. H. M.


F major.
Michael Hayden.
1 O Zi-on, tune thy voice, And raise thy hands on high; Tell all the earth thy
2 He gilds thy mourning face With beams that cannot fade; His all - resplendent
3 In hon-or to his name, Reflect that sa- cred light, And loud that grace pro-
4 There, on his ho- ly hill, A brighter sun shall rise, And with his radiance

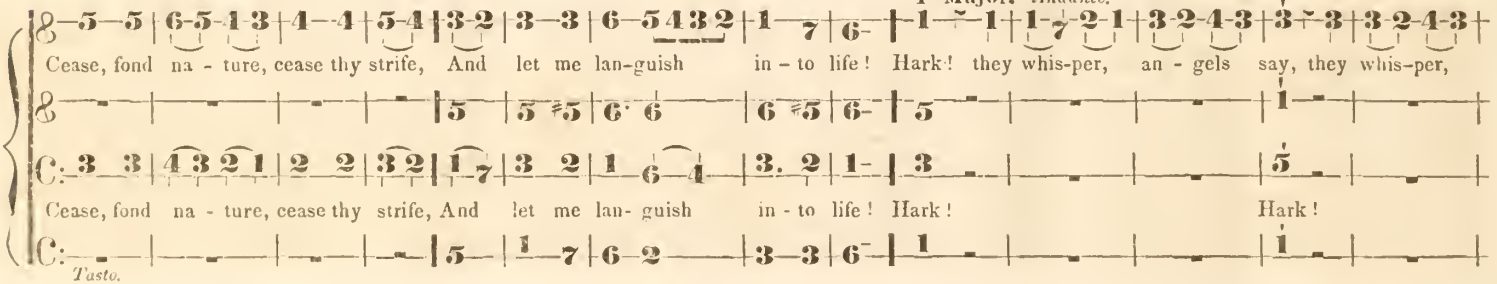

joys, And boast salvation nigh; Cheerful in God, A - rise and shine, While rays di - vine Stream far abroad.
grace He pours around thy head; The na - tions round Thy form shall view, With lus - tre new Di - vine - ly crown'd.
claim Which makes thy darkness bright; Pursue his praise, Till sove - reign love In worlds a-bove The glo - ry raise.
fill Those fairer, purer skies; While, round his throne, Ten thousand stars In no - bler spheres His influence own.

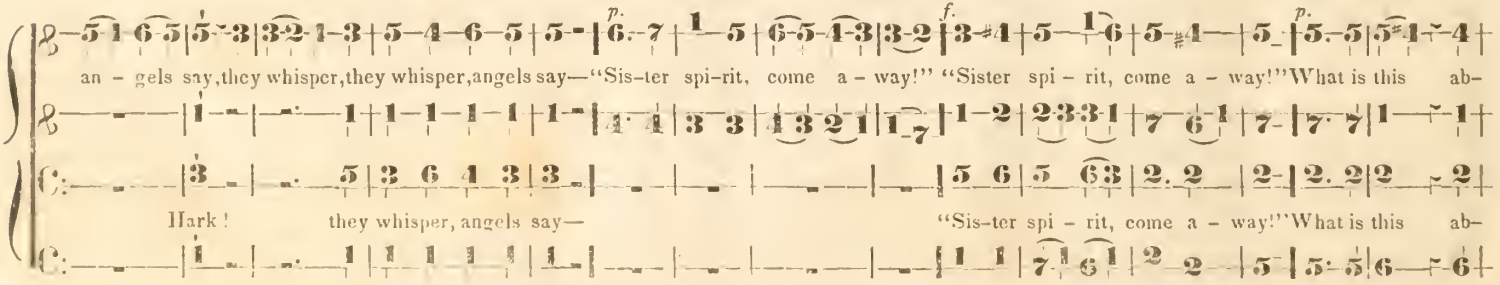
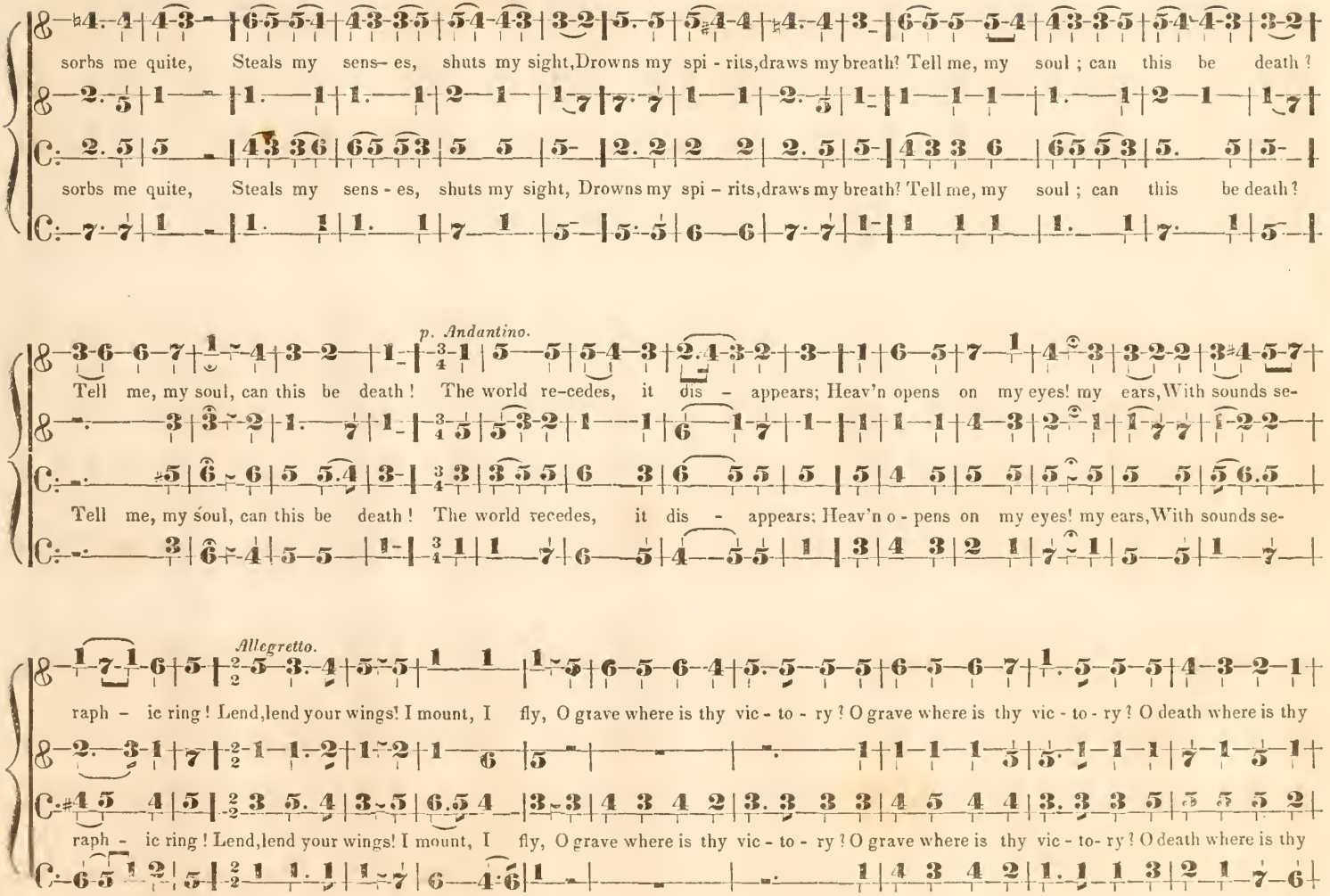
THE DYING CHRISTIAN.

F Minor. Do on Ab. *Largo.* Harwood.

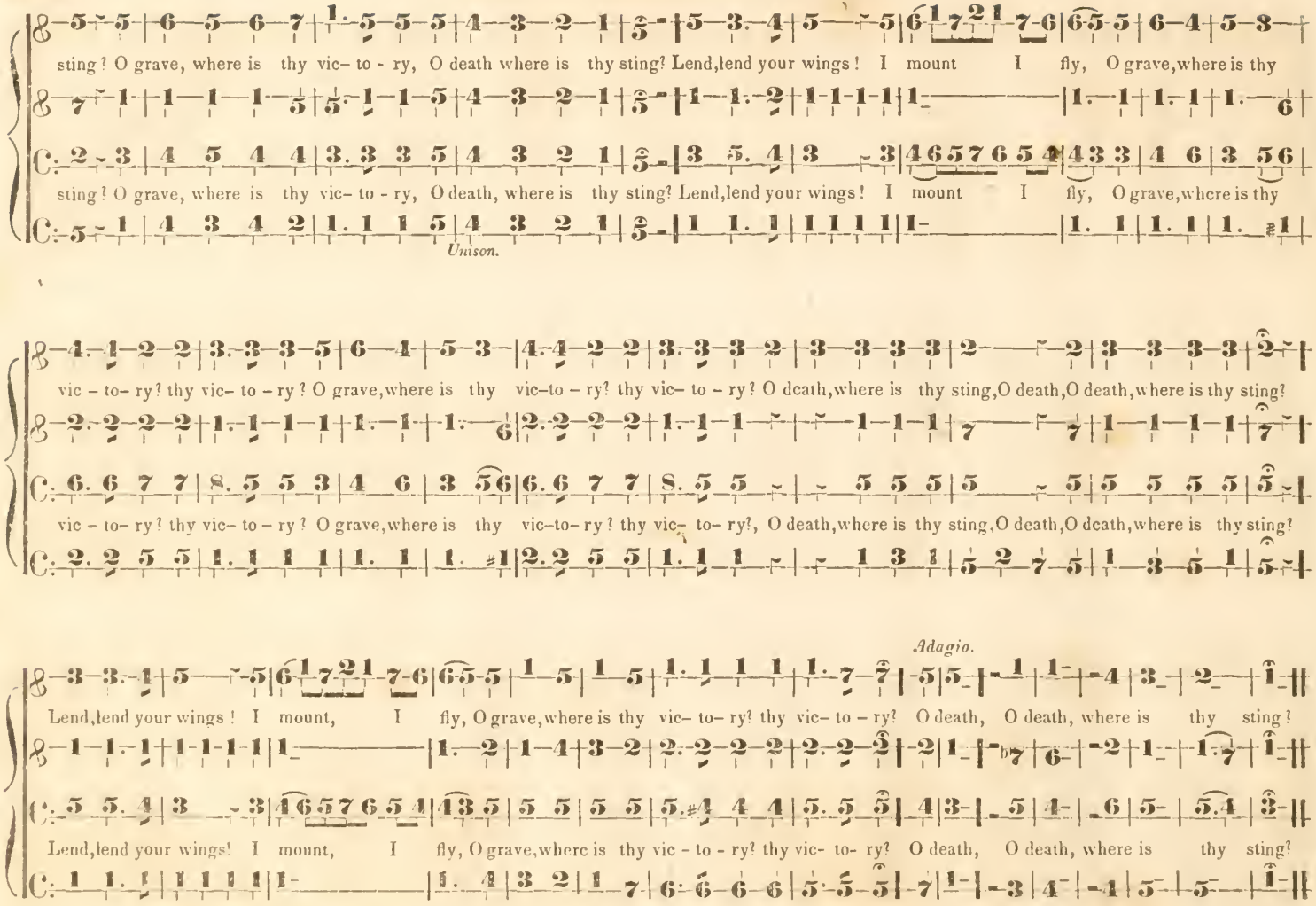


F Major. *Andante.*

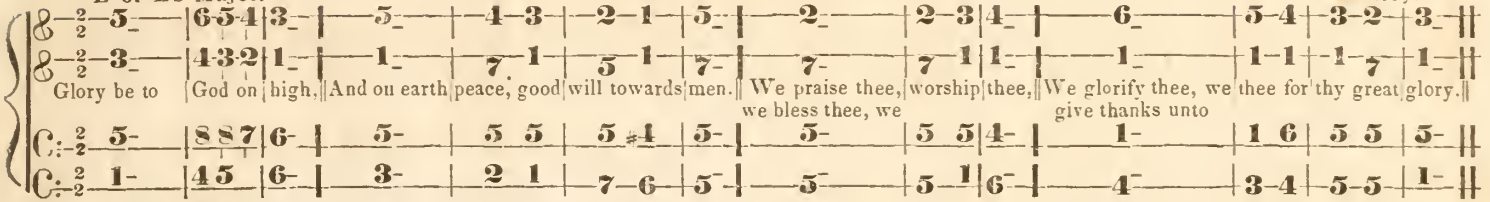




sorbs me quite, Steals my sens– es, shuts my sight,Drowns my spi - rits,draws my breath! Tell me, my soul ; can this be death ?
sorbs me quite, Steals my sens - es, shuts my sight, Drowns my spi – rits,draws my breath! Tell me, my soul ; can this be death?
p. Andantino.
Tell me, my soul, can this be death ! The world re-cedes, it dis – appears; Heav'n opens on my eyes! my ears,With sounds se-
Tell me, my soul, can this be death ! The world recedes, it dis – appears; Heav'n o - pens on my eyes! my ears,With sounds se-
Allegretto.
raph – ic ring ! Lend,lend your wings! I mount, I fly, O grave where is thy vic - to - ry ? O grave where is thy vic - to - ry ? O death where is thy
raph – ic ring ! Lend,lend your wings! I mount, I fly, O grave where is thy vic - to - ry ? O grave where is thy vic - to- ry ? O death where is thy

THE DYING CHRISTIAN. Continued.

GLORIA IN EXCELSIS.

E or Eb Major. Hartley.



(Sing below to the first half of the Chant in the order, 1, 2, &c.)

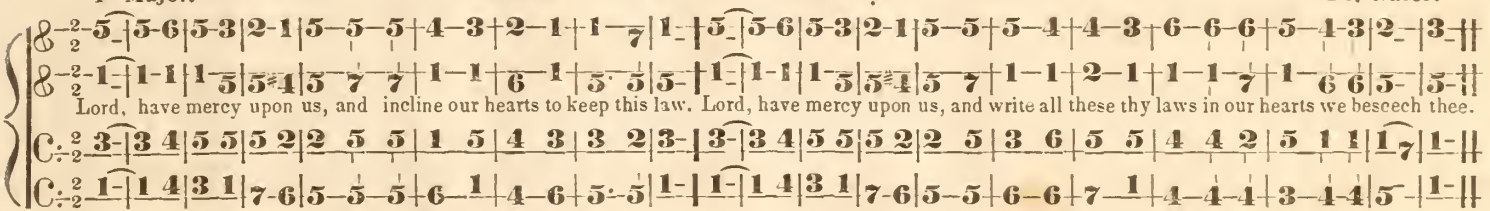
1. Glory be to|God on|high, ‖ And on earth|peace, good|will towards|men. ‖
2. { We praise thee, we bless the, we|worship|thee, ‖ / We glorify thee, we give thanks unto|thee for| thy great|glory. ‖
3. O Lord God,|heavenly|King, ‖ God the|Father|Al-|mighty. ‖
4. { O Lord, the only begotten Son,|Jesus|Christ, ‖ / O Lord God, Lamb of|God, Son|of the|Father. ‖
9. For thou only | art — | holy, ‖ Thou | only | art the | Lord. ‖

(Sing below to the last half of the Chant, as numbered.)

5. That takest away the|sins of the|world, ‖ Have | mercy up- | on | us. ‖
6. Thou that takest away the|sins of the|world, ‖ Have | mercy up- | on | us. ‖
7. Thou that takest away the|sins of the|world, ‖ Re- | ceive | our — | prayer. ‖
8. Thou that sittest at the right hand of|God the|Father, ‖ Have | mercy up- | on | us. ‖
10. { Thou only, O Christ, with the | Holy | Ghost, ‖ / Art most high in the | glory of | God the | Father. ‖

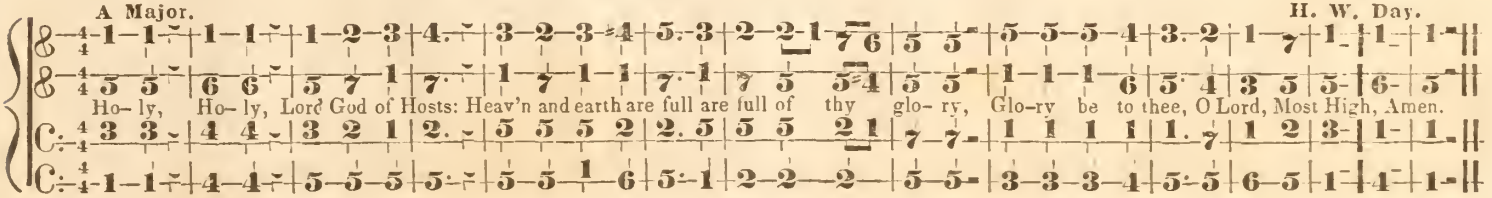
COMMUNION SERVICE. Kyrie Eleison.

F Major. Dr. Nares.



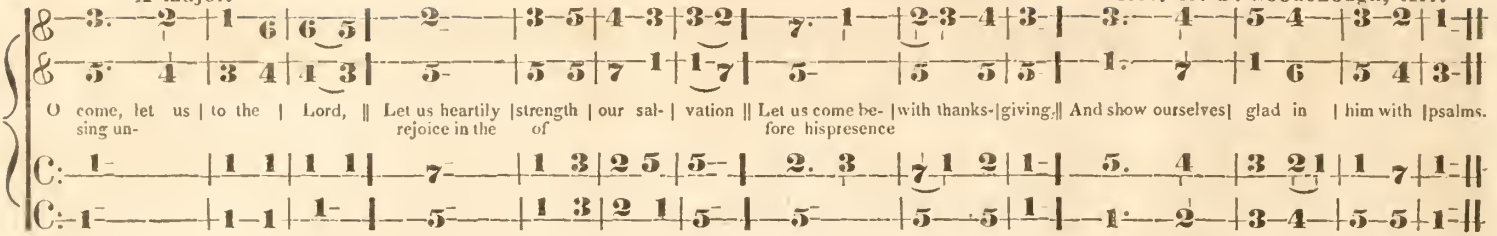
SANCTUS.

A Major. H. W. Day.



VENITE EXULTIMUS. Morning Service.

A major. Rev. R. P. Goodenough, Arr.



PSALM 95.

1. O, Come, let us sing un- | to the | Lord,‖
   Let us heartily rejoice in the | strength of | our sal- | vation,‖
2. Let us come before his presence | with thanks- | giving,‖
   And show ourselves | glad in | him with | psalms.‖
3. For the Lord is a | great— | God ;‖
   And a great | King a- | bove all gods.‖
4. In his hand are all the corners | of the | earth ;‖
   And the strength of the | hills is | his— | also.‖
5. The sea is his, | and he | made it :‖
   And his hands pre- | par-ed | the dry | land.‖
6. O come, let us worship | and fall | down,‖
   And kneel be- | fore the | Lord our | Maker.‖
7. For he is the | Lord our | God ;‖
   And we are the people of his|pasture, and the | sheep of his— | hand;‖
8. O worship the Lord in the | beauty of | holiness ;‖
   Let the whole earth | stand in | awe of | him.‖
9. For he cometh, for he cometh to | judge the | earth ;‖
   And with righteousness to judge the world and the | people | with his | truth.‖
10. Glory be to the Father, and | to the | Son,
    And | to the | Holy | Ghost ; ‖
    As it was in the beginning, is now | and | ever—shall be,‖
    World | without | end. A- | men.‖

DOXOLOGY IN L. M.

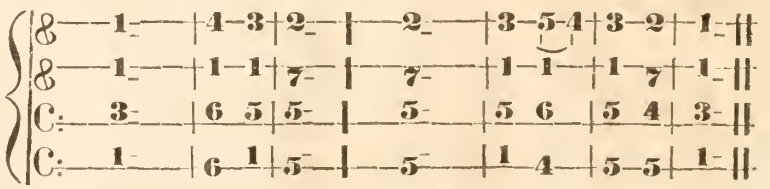
Praise God, from whom all blessings flow; praise him all creatures | here [be- | low.‖
Praise him above, ye heav'nly host: praise | Father, | Son, and | Holy | Ghost.‖

DOXOLOGY IN C. M.

Let God the Father, and the Son, and Spirit, | be a- | dored,‖
Where there are works to make them known, or | Saints to | love the | Lord.‖

CHANT, for Hymns or Selections.

Eb major. H. W. Day.

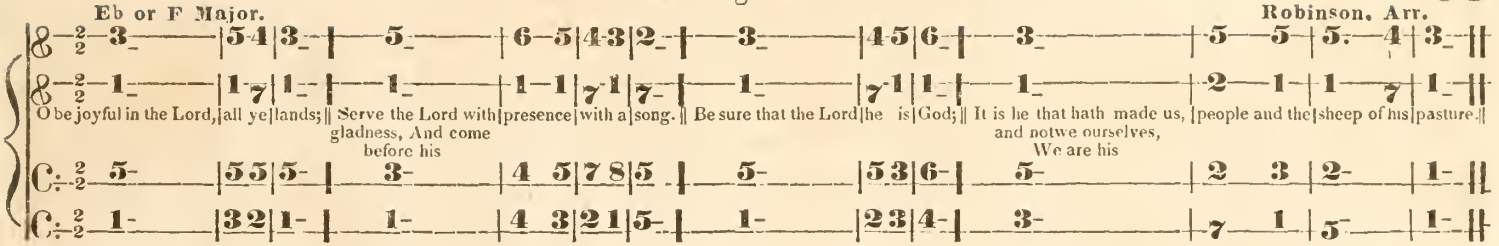


HYMN. L. M.

1. God of the seas, thy thundering voice, makes all the roaring | waves re- | joice ;‖
   Yet one soft word of thy command can sink them | silent | on the | sand.‖
2. If but a Moses wave thy rod, the sea divides and | owns its | God ;‖
   The stormy floods their Maker knew, and led his | chosen | armies through.‖
3. How is thy glorious power adored, amid the watery | nations, | Lord ! ‖
   Yet wicked men the ocean trace, behold thy | works and | curse thy face.‖
4. Anon they plunge in watery graves and some drink death a- | mong the | waves ;‖
   Yet the surviving crew blaspheme, nor own the God | that | rescued | them. ‖
5. O for some signal of thy hand ! shake all the seas, Lord, | shake the | land :‖
   Great Judge, descend, lest men deny that there's a | God who | rules the | sky.‖

PSALM 105. 1—4.

1. O give thanks unto the Lord ; call up- | on his | name.‖
   Make known his | deeds a- | mong the | people.‖
2. Sing unto him, sing | psalms unto | him.‖
   Talk ye of | all his | wondrous | works.‖
3. Glory ye in his | holy | name :‖
   Let the heart of them re- | joice that | seek the | Lord.‖
4. Seek the Lord | and his | strength :‖
   Seek his | face, seek his | face ever- | more.‖



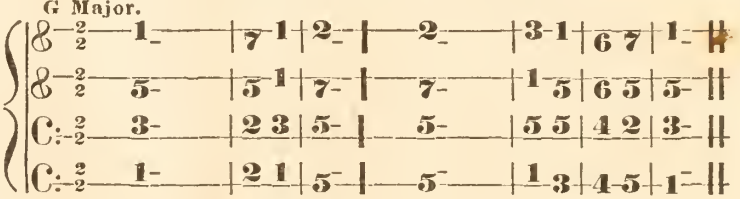
PSALM 100.

1. O be joyful in the Lord, | all ye | lands ; ‖
   Serve the Lord with gladness,
   And come before his | presence | with a | song. ‖
2. Be sure that the Lord | he is | God ; ‖
   It is he that hath made us, and not we ourselves,
   We are his | people and the | sheep of his | pasture. ‖
3. O go your way into his gates with thanksgiving,
   And into his | courts with | praise ; ‖
   Be thankful unto him and | speak good | of his | name. ‖
4. For the Lord is gracious, his mercy is | ever- | lasting ; ‖
   And his truth endureth from genc- | ration to | gene- | ration. ‖
5. Glory be to the Father, and | to the | Son : ‖
   And | to the | Holy | Ghost ; ‖
6. As it was in the beginning, is now, and | ever shall | be. ‖
   World without | end. A- | men, A- | men. ‖

PSALM 15.

1. Lord, who shall abide | in thy | tabernacle ? ‖
   Who shall | dwell in thy | holy | hill ? ‖
2. He that walketh uprightly, and | worketh | righteousness, ‖
   And | speaketh the | truth in his | heart. ‖
3. He that backbiteth not with his tongue, nor doeth | evil to his | neighbor, ‖
   Nor taketh up a re- | proach a- | gainst his | neighbor. ‖
4. In whose eyes a vile person | is con- | temned ; ‖
   But he honoreth | them that | fear the | Lord. ‖
5. He that sweareth to his own hurt and | changeth | not: ‖
   He that putteth not out his money to usury, nor taketh a re- | ward a- | gainst [the | innocent. ‖
6. He that | doeth these | things ‖
   Shall | never | be— | moved. ‖

CHANT, For Hymns or Selections.



HYMN. C. M.

1. As pants the heart for cooling streams, When heated | in the | chase ; ‖
   So longs my soul, O God, for thee, And | thy re- | freshing | grace ; ‖
2. For thee, my God, the living God, My thirsty | soul doth | pine ; ‖
   O ! when shall I behold thy face, Thou | Majes- | ty Di-vine ? ‖
3. Why restless, why cast down, my soul? Trust God; who | will em- | ploy ‖
   His aid for thee, and change these sighs To | thankful | hymns of | joy. ‖
4. God of my strength, how long shall I, Like one for- | gotten, | mourn ; ‖
   Forlorn, forsaken, and expos'd To | my op- | pressor's | scorn ? ‖
5. My heart is pierc'd, as with a sword, While thus my | foes up- | braid : ‖
   " Vain boaster, where is how thy God? And | where his | promis'd | aid?" ‖
6. Why restless, why cast down, my soul? Hope still; and | thou shalt | sing ‖
   The praise of him who is thy God ? Thy | heal's e- | ternal | spring. ‖

DOXOLOGY. C. M.

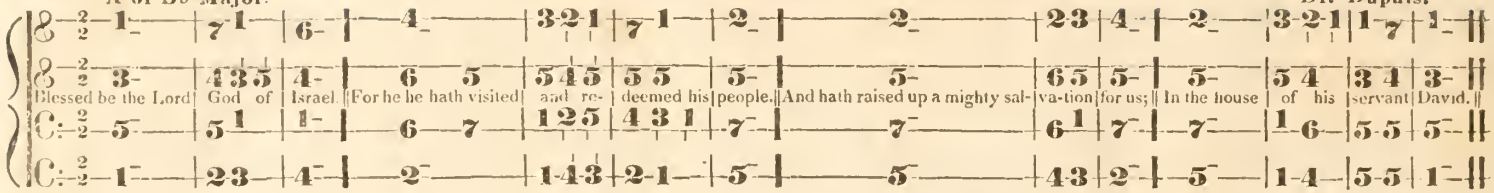
Let God the Father, and the Son, And Spirit, | be a- | dored, ‖
Where there are works to make him known, Or | saints to | love the | Lord. ‖

DOXOLOGY. S. M.

Ye angels round the throne, And saints that | dwell be- | low, ‖
Adore the Father, love the Son, And | bless the | Spirit | too. ‖

BENEDICTUS. Morning Service after Second Lesson.

A or Bb Major. Dr. Dupuis.



Luke 1: 68.

1. { Blessed be the Lord | God of | Israel : ‖
   { For he hath visited | and re|deemed his | people. ‖

2. { And hath raised up a mighty sal- | vation | for us ; ‖
   { In the house | of his | servant | David. ‖

3. { As he spake by the mouth of his | holy | prophets ; ‖
   { Which have been | since the | world be- | gan. ‖

4. { That we should be saved | from our | enemies ; ‖
   { And from the | hand of | all that | hate us. ‖

GLORIA PATRI for a Double Chant.

{ Glory be to the Father. and | to the | Son, ‖
{ And | to the | Holy | Ghost ; ‖

{ As it was in the beginning, is now, and | ever | shall be, ‖
{ World | without | end. A- | men. ‖

FAST DAY. Daniel 9.

1. { O Lord,—the great and | dreadful | God, ‖
   { Keeping covenant and mercy to them that love him,—and to | them that | keep his com- | mandments. ‖

2. { We have sinned, and have committed iniquity, and have done wickedly, and | have re- | belled, ‖
   { Even by departing from thy | precepts and | from thy | judgments. ‖

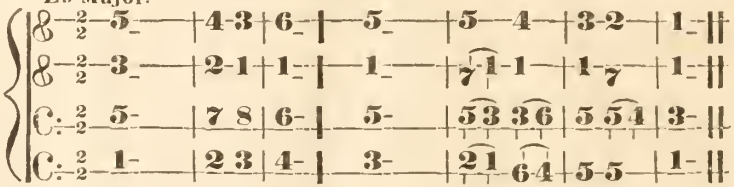
3. { O Lord, righteousness be- | longeth unto | thee ; ‖
   { But unto us confusion of face ; as at this day,— because we have | sinned a- | gainst | thee. ‖

4. { Now, therefore, O our God,—hear the prayer of thy servants, and their | supplı- | cations ; ‖ [Lord's sake. ‖
   { And cause thy face to shine upon thy sanctuary that is desolate, | for the |

5. { For we do not present our supplications before thee | for our | righteousness, ‖
   { But for | thy great | mer- | cies. ‖

CHANT, for Hymns and Selections.

Eb Major.



PSALM. C. M.

1. { When Abrah'm full of sacred awe, Before Je- | hovah | stood. ‖
   { And, with an humble fervent prayer, For | guilty | Sodom | sued, ‖

2. { With what success, what wondrous grace, Was his pe- | tition | crowned! ‖
   { The Lord would spare, if in this place Ten | righteous | men were | found. ‖

3. { And could a single pious soul So rich a | boon ob- | tain ?
   { Great God, and shall a nation cry, And | plead with | thee in | vain ? ‖

4. { Are not the righteous dear to thee Now, as in | ancient | times ? ‖
   { Or does this sinful land exceed Go- | morrah | in her | crimes ? ‖

5. { Still we are thine ; we bear thy name ; Here yet is | thine a- | bode : ‖
   { Long has thy presence blessed our land : For- | sake us | not, O | God. ‖

PSALM. 103: 8—13.

1. { The Lord is merciful and gracious,-slow to anger,—and | plenteous in | mer-
   { He will not always chide, neither will he | keep his | anger for- | ever. ‖ [cy. ‖

2. { He hath not dealt with us after our sins ;—nor rewarded us according to | our in- | iquities : ‖
   { For as the heaven is high above the earth,—so great is his | mercy toward | them that | fear him. ‖

3. { As far as the east is from the west,—so far hath he removed our trans- | gressions from | us. ‖ [fear him. ‖
   { Like as a father pitieth his children,—so the Lord | pitieth | them that |

F major.

PSALM 98.

1 { O sing unto the | Lord a new | song; ‖
For | he hath done | marvellous | things. ‖

2 { With his own right hand and with his | holy | arm. ‖
Hath he gotten him- | self the | victo- | ry. ‖

3 { The Lord declared | his sal- | vation; ‖
His righteousness hath he openly | showed in the | sight of the | heathen. ‖

4 { He hath remembered his mercy and truth toward the | house of | Israel, ‖
And all the ends of the world have seen the sal- | vation | of our | God. ‖

5 { Show yourselves joyful unto the Lord, | all ye | lands; ‖
Sing, re- | joice, and | give — | thanks ‖

6 { Praise the Lord up- | on the | harp; ‖
Sing to the | Lord with a | psalm of thanks | giving. ‖

7 { With trumpets | also and | shawms, ‖
O show yourselves joyful be- | fore the | Lord the | King. ‖

8 { Let the sea make a noise, and all that | therein | is; ‖
The round world and | they that | dwell there- | in. ‖

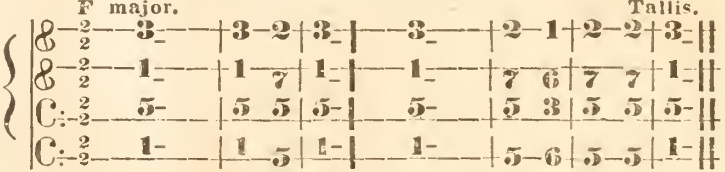
9 { Let the floods clap their hands, and let the hills be joyful together be- | fore the | Lord; ‖
For he | cometh to | judge the | earth. ‖

10 { With righteousness shall he | judge the | world; ‖
And the | people with— | equi- | ty. ‖

11 { Glory be to the Father, and | to the | Son, ‖
And | to the | Holy | Ghost; ‖

12 { As it was in the beginning, is now, and | ever shall | be, ‖
World | without | end. A- | men. ‖

CHANT, for Hymns and Selections.

F major. Tallis.

PSALM 1151. 7s

1 { Who, O Lord, when life is o'er, Shall to heaven's blest | mansions |
Who, an ever-welcome guest, In thy holy place shall rest? | soar? |

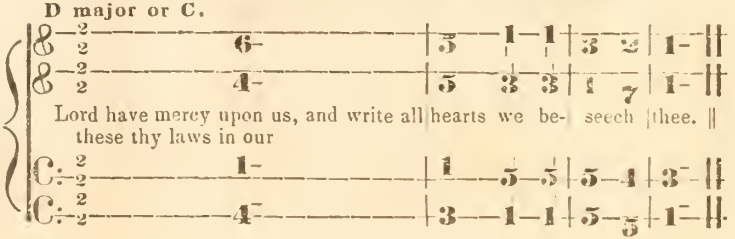
2 { He whose heart thy love has warmed; He whose will, to thine con- |
Bid his life unsullied run; He whose words and tho'ts are one; | formed |

3 { He who shuns the sinner's road, Loving those who love their God; |
Who, with hope and faith unfeigned, Treads the path by thee or- | dained; |

4 { He who trusts in Christ alone; Not in aught him- self has done |
He, great God, shall be thy care, And thy choicest blessing share. |

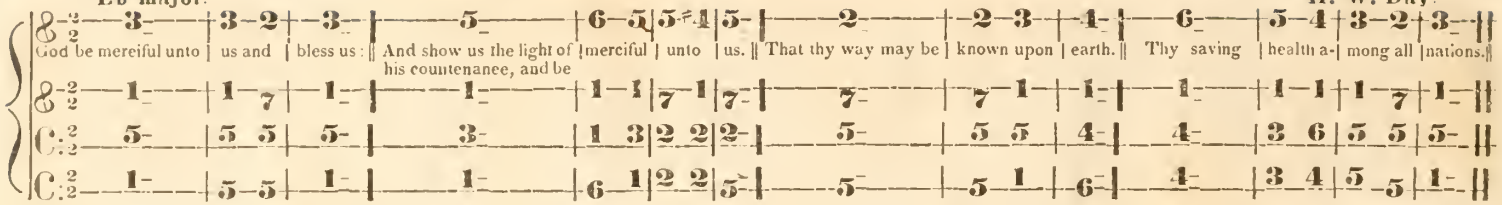
RESPONSE after the Tenth Commandment.

D major or C.



DEUS MISEREATUR. Evening Service after Second Lesson.

Eb major. H. W. Day.



PSALM 67.

1. God be merciful unto | us and | bless us: ‖
   And show us the light of his countenance, and be | merciful | un-
   That thy way may be | known upon | earth: ‖ [to | us. ‖
   Thy saving | health a- | mong all | nations. ‖

2. Let the people praise | thee, O | God: ‖
   Yea, let | all the | people | praise thee. ‖
   O let the nations rejoice | and be | glad: ‖ [upon | earth. ‖
   For thou shalt judge the folk righteously, and govern the | nations ‖

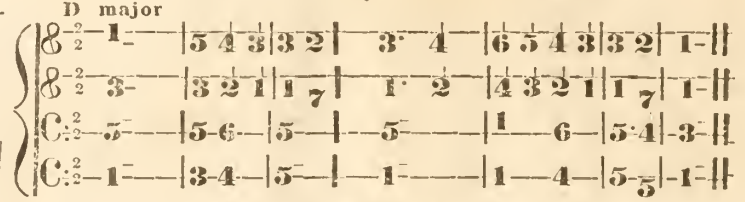
3. Let the people praise thee, O | God: ‖
   Yea, let | all the | people | praise thee. ‖
   Then shall the earth bring | forth her | increase. ‖
   And God, even our own | God shall | give us his | blessing. ‖

4. God shall | bless | us: ‖ [Sing this verse to the 1st half of the Chant.]
   And all the ends of the | world shall | fear | him. ‖

5. Glory be to the Father, and | to the | Son, ‖
   And | to the | Holy | Ghost;
   As it was in the beginning, is now, and | ever | shall be, ‖
   World, | without | end. A- | men. ‖

CHANT: for Hymns or Selections.

D major



HYMN. L. M.

1. We've no abiding city here; we seek a land be- | yond our | sight, ‖
   Zion its name—the Lord is there; it shines with | ever- | lasting | light.

2. O sweet abode of peace and love, where pilgrims freed from | toil are | blest! ‖
   Had I the pinions of a dove, I'd fly to | thee—and | be at | rest. ‖

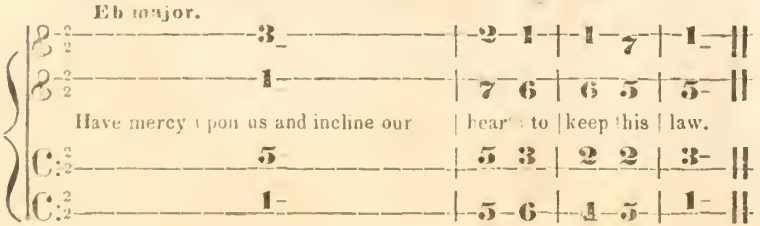
3. But hush my soul—nor dare repine! the time my God ap- | points is | best: ‖
   While here to do his will be mine, and his to | fix my | time of | rest. ‖

DOXOLOGY, L. M.

Praise God, from whom all blessings flow; praise him all creatures | here be - | low; ‖
Praise him above, ye heavenly host, praise Father, | Son, and | Holy Ghost. ‖

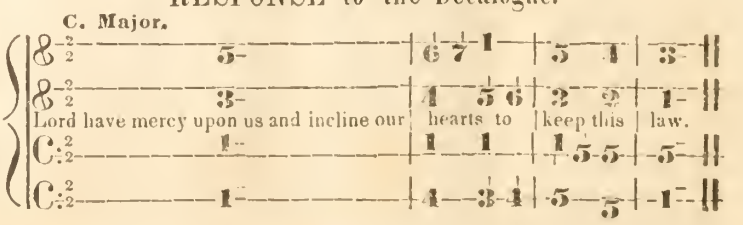
RESPONSE to the Decalogue.

Eb major.



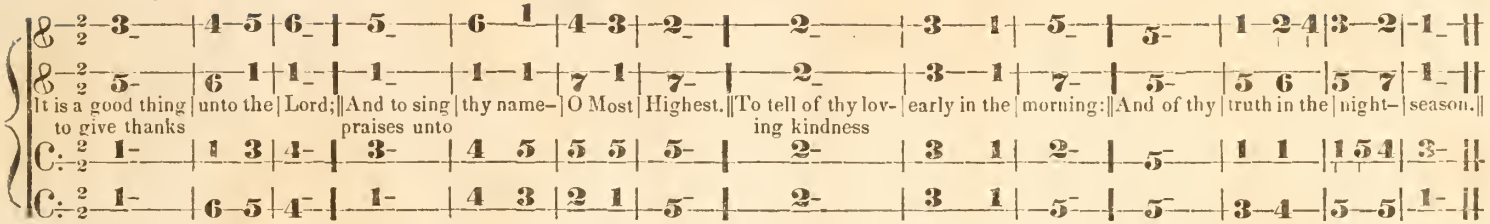
RESPONSE to the Decalogue.

C. Major.



BONUM EST CONFITERI. Evening Service, after First Lesson.

F Major. Wood.



PSALM 92.

1. { It is a good thing to give thanks | unto the | Lord ; ‖
   { And to sing praises unto | thy name— | O Most | Highest. ‖

2. { To tell of thy loving kindness | early in the | morning : ‖
   { And of thy | truth in the | night— | season. ‖

3. { Upon an instrument of ten strings, and up- | on the | lute ; ‖
   { Upon a loud instrument, | and up- | on the | harp. ‖

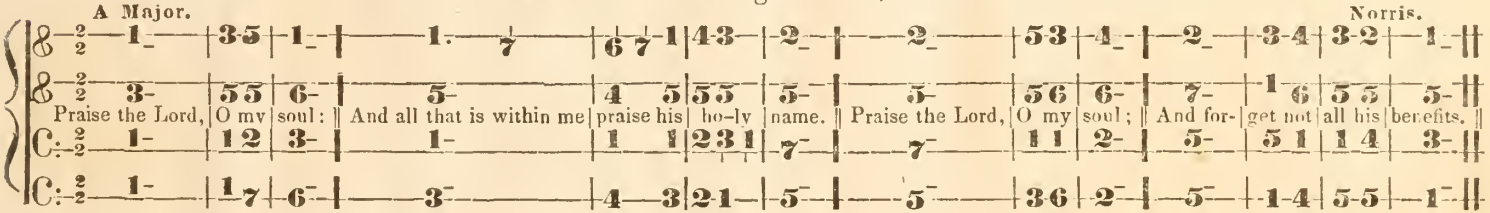
4. { For thou, Lord, hast made me glad | through thy | works : ‖
   { And I will rejoice in giving praise for the ope- | rations | of thy | hands. ‖

5. { Glory be to the Father, and | to the | Son, ‖
   { And | to the | Holy | Ghost ; ‖

6. { As it was in the beginning, is now, and | ever shall | be, ‖
   { World | without | end. A- | men. ‖

BENEDIC ANIMA MEA. Evening Service, after Second Lesson.

A Major. Norris.



PSALM 103.

1. { Praise the Lord, | O my | soul ; ‖
   { And all that is within me | praise his | holy | name. ‖

2. { Praise the Lord | O my | soul ; ‖
   { And for- | get not | all his | benefits. ‖

3. { Who forgiveth | all thy | sin, ‖
   { And | healeth all | thine in- | firmities. ‖

4. { Who saveth thy | life from de- | struction ; ‖
   { And crowneth thee with | mercy and | loving | kindness. ‖

5. { O praise the Lord, ye angels of his, ye that ex- | cel in | strength ; ‖
   { Ye that fulfil his commandment,
   { And hearken un- | to the | voice of his | word. ‖

6. { O praise the Lord, | all ye his | hosts ; ‖
   { Ye servants of | his that | do his | pleasure. ‖

7. { O speak good of the Lord, all ye works of his, In all places of | his do- | minion. ‖
   { Praise thou the | Lord, O | — my | soul.

8. { Glory be to the Father, and | to the | Son : ‖
   { And | to the | Holy | Ghost ; ‖

9. { As it was in the beginning, is now, and | ever shall | be. ‖
   { World without | end. A- | — — | men. ‖

ALPHABETICAL INDEX

Adora,	96	Bowden	93	Danton	70	Hilton	119	Montague	166	Rowley	90
Afton,	90	Bowers	101	Darwell	122	Holmes	69	Monterey	42	Royalty	100
Alanco,	108	Bowman	104	Davidson	139	Hope	167	Moore	132	Sabbath Evn'g	115
Albamis,	51	Boylston Hall	70	Dawn	158	Hunton	96	Mortality	43	Salem	131
Alderbrook	132	Bradley	141	Dehy	57	Hyde	59	Nevil	95	Saxony	127
Alfred	100	Braintree	171	Dennett	83	Italian Hymn	118	Newbury	179	Scotland	120
Alstead	133	Brooks	138	Departure	75	Jay	161	New Hundred	33	Sears	86
Alvin	51	Buckfield	168	Desire	130	Jennings	82	New Jerusal'm	157	Selggnr	135
Alvona	129	Calais	35	Digby	64	Jerusalem	41	New Roxbury	147	Seraph	124
America	117	Calvary	71	Dismission	68	Joram	164	Northfield	168	Seymore	53
Amsterdam	122	Cambridge	169	Dorchester	65	Jordan	146	Ocean	163	Shaw	50
Appleton	141	Canada	50	Dowe	38	Jubilee	159	Old Hundred	33	Shay	150
Arcadia	135	Cape Town	152	Duncl	98	July	49	Old Tune	64	Sheldon	76
Asaph	143	Cavreton	76	Elbona	46	Karen	111	Olivet	130	Sherburn	153
Ascension	55	Cecil	44	Esper	162	Kedron	160	Ope	66	Sicily	82
Austin	51	Chadman	84	Farnesworth	73	Keyton	34	Organ	147	Slate	77
Away from the	92	Chapel	142	Fisher	107	Kilmarnock	143	Orison	80	Southack	116
Away that Cup	98	Chapin	81	Fountain	48	Kingsley	87	Paley	83	Spring	145
Badger	88	Charlestown	35	Frail	36	Kingston	161	Palmer	73	Star in the East	116
Bailey	124	Christian	54	Franconia	142	Knight	80	Paradise	161	Star of Life	106
Baldwin	36	Christopher	127	Frankville	42	Leeds	53	Parent's grief	70	Star of Bethl'm	140
Ballston	37	Church	36	Friday	61	Leenel	93	Paris	150	Stephens	80
Baxter	113	Church Bell	117	Fuller	52	Lenox	149	Parley	113	Stillwater	58
Beaver-street	57	Clarendon	106	Galen	42	Leominster	159	Patten	34	Sunday	34
Beal	118	Cleaveland	55	Gifford	59	Light day	75	Pearl-street	127	Sunlight	93
Bellville	87	Clifford	108	Greenville	112	Lisbon	149	Peterborough	103	Surry	65
Bennison	137	Conant	60	Grove	151	Lithgow	76	Porter	47	Swanwick	89
Bentley	134	Conder	101	Harlem	35	Little	85	Plant	114	Sweet Spring	112
Bermondsey	63	Confidence	158	Harmony	139	Lovell	86	Portland	178	Teacher's p'r.	94
Bethany	125	Coronation	88	Haskell	74	Lowell	71	Prayer	109	The Pastor's—	72
Bethlehem	81	Crais	43	Hatch	146	Lowmain	92	Protection	52	Three Thirty—	84
Bethlehemville	110	Crofts	114	Hawley	77	Lucerne	134	Providence	105	To God the—	99
Billows roll	123	Crucifixion	55	Haydn	74	Lyons	94	Quincy	120	Trust	129
Boman	86	Dalaud	133	Heavenly hills	95	Majesty	166	Reading	134	Turner	148
Boston	85	Daneville	130	Heber	52	Manto	107	Reed	107	Vernon	151
				Helmsley	105	Marshall	60	Request	148	Vesper	119
				Herring	84	Mavoy	113	Rest	159	Village	38
				Heshbon	135	Maxim	144	Riday	137	Villow	139
				Hiding Place	128	Merari	106	Rockwell	125	Walpole	133
				Highland	150	Monadnock	160	Rooks	165	Wareham	110
				Hillsburgh	60	Monday	59	Room	47	Warren	58
										Watchman	103
										Watch of—	94
										Webster	57
										When I can	71
										When shall—	111
										Willard	138
										Willow	128
										Wilmot	103
										Winchester	45
										Winter	153
										Wrentham	151
										Zion	67
										Zion's Hill	152

METRICAL INDEX.

L. M.			
Adora	96	Brooks	138
Alanco	108	Buckfield	168
Alfred	100	Canada	50
Appleton	141	Christopher	127
Away that Cup	98	Conant	60
Beaver-street	57	Confidence	158
Bentley	134	Davidson	139
Bethlehemville	110	Dawn	158
Boman	86	Dehy	57
Bradley	141	Dorchester	65
		Haskell	74

Haydr. 74
Highland 150
Hillsburgh - 60
Jennings - 82
Lovell - 86
Lowell - 74
Lucerne - 131
Marshall - 60
Maxim - 147
Montague - 166
New Hundred 33
New Roxbury 147
Old Hundred 33
Old Tune - 64
Organ - 147
Palmer - 73
Paradise [double] 161
Paris - 150
Portland - 178
Royalty - 100
Sears - 86
Shay - 150
Stillwater - 58
Surrey - 65
Vernon - 151
Webster - 57
Wrentham - 151

L. M. 6 lines.

Peace, Troubled 115
Quincy - 120

C. M.

Alstead - 133
Arcadia - 135
Asaph - 143
Baxter - 143
Bethlehem - 81
Braintree - 171
Cambridge - 169
Cavreton - 76
Chapin - 81
Clarendon - 106
Clifford - 108
Coronation - 88
Danton - 70
Departure - 75
Dennett [double] 83
Frankville - 42
Galen - 42
Gifford - 59
Hatch - 146
Heshbon - 135
Hyde - 59
Jerusalem - 41
Jordan - 146
Jubilee - 159
July - 49
Keyton - 34
Kilmarnock - 143
Kingsley - 87
Knight - 80
Lithgow - 76
Majesty - 166
Mcrari - 106
Monday - 59
Monterey - 42
New Jerusalem 157
Northfield - 168
Ocean - 163
Ope - 66
Parent's Grief 70
Patten - 34
Pearl-street - 127
Peterborough - 103
Prayer - 109
Riday - 137
Selggurr - 135
Sheldon - 76
Sherburn - 153
Star of Bethlh'm 140
Star of Life - 106
Stephens - 80
Sunday - 34
Swanwick - 89
Turner - 148
Walpole - 133
Wareham - 110
When I can read 71
Winter - 153
Zion - 67

S. M.

Baldwin - 36
Bailey - 124
Boylston Hall - 70
Calais - 35
Charlestown - 35
Church - 36
Daland - 133
Dowe - 38
Farnesworth - 73
Fisher - 107
Frail - 36
Grove - 151
Harlem - 35
Hawley - 77
Herring - 84
Joram - 164
Kingston - 164
Lisbon - 149
Manto - 107
Paley - 83
Reading - 134
Reed - 107
Three Thirty- 84
Warren - 58
Watchman - 103

P. M.

Shout the glad— 46
When shall we- 111

L. P. M.

Village - 38

C. P. M.

Alvona - 129
Elbona - 46
Beat - 118
Hiding Place - 128
Nevil - 95
Seraph - 124
The Pastor's Benefit - 72

S. P. M.

Moore - 132
Zion's Hill - 152

H. M.

Bowers - 101
Crofts - 114
Darwell - 122
Fuller - 52
Lenox - 149
Newbury - 179
Parley - 113
Seymore - 53
To God the praise 99

C. H. M.

Bellville - 87
Boston - 85
Conder - 101
Little - 85
Mavoy - 113

S. H. M.

Alderbrook - 132
Billows roll - 123

7s M.

Ascension - 55
Austin - 51
Chadman - 84
Chapel - 142
Christian - 54
Crais - 43
Eesper - 162
Hope - 167
Jay - 161
Orison - 80
Porter - 47
Request - 148
Villow - 139
Watch of Israel 94
Watchman tell us 89

8s & 7s M.

Cecil - 44
Digby - 64
Friday - 61
Greenville - 112
Hilton - 119
Holmes - 69
Protection - 52
Saxony - 127
Sicily - 82
Vesper - 119
Willard - 138
Willow - 128
Wilmot - 103

8s, 7s & 4 M.

Calvary - 71
Cleaveland - 55
Crucifixion - 55
Helmsley - 105
Leominster - 159
Sicily - 82
Trust - 129
Vesper - 119

5s & 4s M.

Desire - 130

5s & 6s M.

Leeds - 53

5s & 8s M.

Bethany - 125

6s M.

Plant - 114

6s & 4s M.

America - 117
Bermondsey - 63
Heber - 52
Italian Hymn 118

6s & 5s M.

Church Bell - 117
Sweet Spring 112
When shall we 111

6s, 7s & 8 M.

Monadnock - 160
Room - 47

6s, 8s & 4s M.

Dunel - 98

7s & 4s M.

Mortality - 43

7s & 5s M.

Winchester - 45

7s & 6s M.

Amsterdam - 122
Ballston - 87
Bennison - 137
Franconia - 142
Karen - 111
Sabbath evening 115
Southack - 116

7s, 6s & 8s M.

Harmony - 139
Leenel - 99

8s M.

Daneville - 130
Fountain - 48
Slate - 77
Spring - 145

8s, 3s & 6 M.

Teacher's Prayer 84

8s & 4 M.

Davidson - 139
Olivet - 130
Rest - 159

8s & 6s M.

Alvin - 51

8s, 6 & 4 M.

Albamis - 51

6 lines 8s.

Jennings - 82

10s M.

Bowman - 104
Cape Town - 152

10s, 5s & 11s M.

Heavenly Hills 95

10s & 8s M.

Bethany - 125
Rockwell - 125

10s & 11s M.

Lyons - 94
Providence - 105

11s M.

Afton - 90
Bowden - 93
Farewell Chant 179
Lightday - 75
Kedron - 160
Salem - 131
Shaw - 50

11s & 6s M.

Away from the— 92

11s & 8s M.

Badger - 88

11s & 9s M.

Lowmain - 92

11s & 10s M.

Star in the East 116

11s & 12s M.

Hunton - 96

12s & 9s M.

Rowley - 90
Sunlight - 93

12s & 11s M.

Scotland - 120

INDEX

TO THE

ANTHEMS AND CHANTS.

Away from the [Temperance.] - 92
Away that cup [Temperance.] - 98
Behold the Lamb of God - 48
Blessed is the Lord - 162
Blessed is the people - 136
Christmas Ode - 97
Come, lovely Spring - 172
Come, ye disconsolate - 131
Dedication Anthem - 62
Denmark - 176
Dismission - 68
Grace, 'tis a charming sound - 173
Harvest or Thanksgiving Hymn - 54
Hallelujah to the Lord - 144

Head of the Church – 44
Holiness becometh – 89
Hope in death. Dirge – 45
In thy bounty. Thanksgiving 169
Land of Beauty. Hymn – 140
Loved ones lie sleeping – 61
Methinks I hear – 165
O, Absalom my son [canon] 123
O give thanks. Thanksgiving 56
Peace, troubled Soul – 115
Remember thy Creator – 79
Sabbath Morning – 72
Shout the glad tidings – 46
Songs of rejoicing – 91
Temperance Anthem – 174
The Church militant – 109
The dying Christian – 180
The earth is full of thy glory 170
The Fifth Commandment – 78
The Lord is King – 66
The Lord's Prayer – 40
The Pastor's Benefit. Hymn 72
The Resolve – 154
The Temperance Clarion – 175
To God the praise belongs 99
Watchman, tell us. Hymn 89
When I can read. Hymn 71
Zion's brightness – 121

CHANTS.

Benedic Anima Mea – 189
Benediction Chant – 112
Benedictus – 186
Bonum est Confiteri – 189
Cantate Domino – 187
Chants for Hymns and Selections 102, 104, 184, 185, 186, 187, 188
Deus Misereatur – 188
Double Chant – 102
Farewell Chant – 179
Gloria in Excelsis – 183
Hymn Chant – 39
Jubilate Deo – 185
Kyrie Eleison – 183
Response to the Decalogue 188
" after the Tenth Command. 187
Saints' Home – 126
Sanctus – – 183
Six Line Chant – – 141
Thanksgiving Chant – – 117
The Lord's Prayer – – 79
Venite Exultimus – – 184

FIRST LINE INDEX.

Again returns the day 152
All hail the great 88
All hail happy day 92
All hail the power 100
And am I 58
And must this body 36
Ashamed of Jesus 60
As pants the hart 135
As showers on 57
Away from the revel 92
Away that cup 98
Awake my soul 158
Awake my tongue 65
Awake our souls 58
Awake ye saints 103

Before Jehovah's 176
Begin my soul 118
Behold how the Lord 125
Behold the amazing 38
Behold the grace 83
Behold the morning 77
Behold the Prince of 35
Be thou O God 33
Blest be the tie 134
Bright glories rush 135
By cool Siloam's 106

Cease ye mourners 44
Children of the 142
Christ for ever lives 99
Christ the Lord 47, 84
Come away to the skies 90
Come hither, all 141
Come holy Spirit 102, 143
Come holy Sabbath 115
Come humble sinner 154
Come let us join 49
Come let us pray 85
Come let us anew 95
Come O my soul 33
Come saith Jesus' 167
Come thou Almighty 118
Come thou soul 129, 55
Come ye disconsolate 131
Come ye that love 135

Early my God 133
Exalt the Lord 70, 151

Faith is the Christian's 123
Farewell my dear 179
Far far o'er hill 117
Far from mortal 112
Far from these 89
Father, God we glorify 116
Father I stretch 59
Firm as the earth 87
Fountain of 80
From every stormy 39
From the third heaven 157

God of the seas 184
Glorious in thy saints 139
Glory to God 63
God in the gospel 100
God is a Spirit 42
God is love his 52
God is the fountain 107
Go up with shouts 114
Gracious Spirit 161
Great God attend 150

Hail happy day 104
Hail to the brightness 116
Hark! hark! a shout 47
Hark, hark with harps 97
Hark how the gospel 130
Hark the voice of 55, 71
Head of the church 44, 109
He knelt, the Savior 85
High in yonder 43
His hoary frost 153
How cheering the 90
How long dear Savior 168
How pleased and blest 152
How sweet, how 133
How sweet to bless 84
How tender is thy 164

In a song of 93
In God's own house 171
In thy bounty 169
I'm not ashamed 143
I would not live 75, 93

Jesus let thy pitying 139
Jerusalem my 41

Let all the earth 38
Lo he comes 119
Lo round the throne 150
Lord dismiss us 68, 82
Lord let thy 151
Lord thou hast 127
Lord when thou 57
Lowly and solemn 52

Methinks I hear 165
Mid scenes of 126
Morning breaks 80
Mortals awake 76
My country 'tis of thee 117
My dear Redeemer 147
My God how 86
My God my Father 51
My God my everlasting 59
My God my King 74
My God thy boundless 129
My gracious 74
My Shepherd will 70
My Spirit looks 151

Night gathered o'er 106
No more fatigue 65
Nor eye hath seen 146
Now can my soul 158
Now to the shining 161

O could we speak 124
O'er the gloomy hills 105
O for a sight 73
O for a thousand 76
O for a closer 143
O for a shout of 113
O for the death 133
Of those who 61
O Lord let our 96
O Lord our heavenly 35
Once more my soul 103
Once more before 160
One there is above 127
On Jordan's stormy 106
Onward, onward 103, 119
O praise the Lord 110, 169
O praise ye the Lord 94
O sweetly breathe 96
O thou my soul 141
O thou that hear'st 95
O thou whose 48
Our blest Redeemer 51
O what is life 113
O Zion tune thy 101, 179

Peace troubled soul 115
Praise the Lord 138

Rejoice the Lord 99
Rise my soul 37, 122
Rise sun of glory 52
Roll on thou mighty 111

Savior ere we part 130
See the leaves 61
Shepherd while thy 91
Shout the glad tidings 46
So fades the summer 54
So fades the lovely 60
Softly now the light 162
Soldiers of the cross 45
Songs of rejoicing 91
Still on the Lord 42
Sweet is the day 178
Sweet is the thought 120, 141
Sweet is the 67, 84, 107, 147
Sweet Spring is 112
Sweet the moments 128
Sweet the time 51

The day is past and 36
The God of harvest 54
The Lord is great 88
The Lord descended 166
The Lord is my 50, 131
The Lord is risen 164
The Lord Jehovah 132
The Lord my shepherd 36
The Lord will come 108
The morning light 142
The pity of the Lord 35
The praise of Zion 60
The temperance banner 98
The voice of my beloved 104
There's a glorious land 140
There is a calm 139, 159
There is a land 146
The Savior now 81
The swift declining 107
The winter is over 145
They who on the Lord 143
Thine earthly sabbaths 82
This is the day the 34
This place is holy 132
Tho' nature's strength 98
Thou art gone 120
Thou art my portion 59
Thou God of mercy 72
Though troubles assail 105
Thou sweet gliding 160
Th[illegible]ch the day 64
Thus far the Lord 147
Thy name Almighty 103
Thy works of glory 163
Time is winging 137
To Jesus the crown 130
To mark the sufferings 70
To our Redeemer's 137

Underneath the 45
United in a peaceful 175
Unshaken as the 34
Upward I lift mine eyes 53

Vital spark of 180

Wanderer from God 86
Watchman, watchman 89
Watch of Israel 94
We come O Lord 143
We have met in 69
We've no abiding 128
Welcome delightful 114
Welcome sweet day 124, 149
What are those 64, 86
What heavenly music 159
What shall I 109
When Abram full of 136
When blooming youth 75
When'er the Saviour's 76
When'er the clouds 83
When fainting in the 34
When God is nigh 50
When I can read 71, 127
When I can trust 46, 87, 101
When I survey 135
When marshalled 110, 140
When shall we meet 111
When strangers 168
When the vale of 43
When thou my righteous 128
When we our wearied 134
While shepherds 42, 81, 153
Who are these 121
Who O Lord 127
Why do we mourn 66
Why droops my soul 134
Wide ye heavenly 55
With all my powers 57

Ye angels who 77
Ye boundless realms 122
Ye Christian heralds 150
Ye servants of God 53
Ye sons of men 166
Yes there are 80
Yes we trust 159
Ye tribes of Adam 149
Your harps ye 73

Zion awake 74, 138, 165